

The White Plationalist Skinhead Movement

The White Plationalist Skinhead Whovement UK & USA, 1979–1993

by Robert Forbes and Eddie Stampton



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ACKNOWLEDGMENTS

This book is dedicated to the two women in my life

INTRODUCTION

Colin was on his way to see his girlfriend in East London after a night out at a gig. It was late and he was very much alone. He clocked a group of four blacks and a white guy in front of him. He had seen a couple of them around before and thought nothing more of it. The white guy unexpectedly asked him: 'Are you Colin?' Fearing trouble, he instinctively answered no. Quickly surrounded, he could not get away and was hit over the head with an iron bar. As he went forward the white guy punched him in the face. Under a deluge of kicks and punches he fell to the ground, where he was repeatedly kicked in the head, soon losing consciousness. Two friends later found him on the floor in a pool of blood and called an ambulance. He was hospitalised for one week; the violent attack left him with a fractured skull, fractured nose, fractured cheek bones, two missing teeth, not to mention the extensive cuts and bruises to his arms, legs and torso. He was interviewed by the police, who reckoned his attackers were going to kill him. He knew this was no ordinary mugging because they never took his money and he had a week's wages on him. The police actually blamed him for the attack: 'Walking about the way you dress you made yourself a target.' They even advised him to grow his hair and drop his politics. He thought: 'Bollocks to you.' Even though the police knew who his attackers were they took no action. However, once he was discharged, he made sure the score was settled. The attack and the attitude of the police made him all the more stubborn to dress and live his life as a nationalist skinhead. Weeks later, his cousin was mugged by blacks in Sheffield. This book is the story of Colin and like-minded nationalists who were involved with Rock Against Communism between the years of 1979 and 1993, the story of those who played in the bands, the story of those who produced fanzines and, last but not least, the story of those who went to the concerts. This is their story, which is a controversial one, but one that needs to be told. This book is for you. Some of the photographs and images included therein are of fairly dubious quality, but they have been included all the same because of their historical interest and importance. This is not a photo book and was never intended to be. That might be one for the future.

Rest in Peace:

Clive Sharp, Albert Mariner, Peter 'Geordie' Mathewson, Violent Storm, Andy Nunn, Nicky Crane, Mick McAndrew, Ian Stuart and 'Chubby' Chris Henderson.

CHAPTER ONE **1977–1979**

National Front

By the mid-1970s Britain was polarised like never before. The reason for this was the emergence of the National Front. Founded in 1967, the National Front [NF], a right-wing political party, campaigned for an end to 'coloured' immigration, the humane repatriation of immigrants living in Britain, withdrawal from the European community, and the reintroduction of capital punishment.

Even though the NF regarded 'International Communism as the number one enemy of civilization' and 'International Monopoly Capitalism' as dangerous an enemy as communism, only one issue was ever likely to arouse the feelings of the masses and that was race. And racial tension was running high because of the large influx of immigrants from the Commonwealth, which the NF exploited to the full. Indeed, the expulsion of all Asians with British passports from Uganda by General Idi Amin and their arrival in Britain had ignited widespread popular protests. If ever the political climate was favourable for the growth of an openly racist right-wing party the time was now.

The 1973 West Bromwich by-election shocked many when the NF candidate, Martin Webster, managed to poll 16.2 percent of the votes, coming in third and saving his deposit for the first time in the NF's history. This was a danger sign to the major parties that NF support was on the increase in certain areas, particularly those badly hit by the recession with considerable social problems.

In the general election of February 1974, the NF fielded 54 candidates, polling only 74,000 votes. Eight months later and another general election its candidates attracted over 113,000 votes. In some Greater London constituencies the NF share of the vote was as much as 9.4 percent. Nevertheless, with every one of their candidates losing their deposit, the NF still remained a long way from winning even one parliamentary seat.

As the recession deepened the NF made considerable improvement in its electoral showing. In the local elections of 1976 48 NF candidates in Leicester received some 44,000 votes, a staggering 18 percent of the total vote. In the Greater London Council elections of May 1977 the NF polled over 119,000 votes, beating the Liberals into third place in 33 of 92 constituencies and winning 19 percent of votes cast in Hackney South and Shoreditch. This time it seemed as though the National Front was on the verge of an electoral breakthrough and poised to become Britain's third political party. The left looked on with real concern, if not alarm.

Pogo on a Communist

Arguably, the story of 'Rock Against Communism' starts with Eddy Morrison, the National Front Leeds District organiser, who had a taste for punk music, attending many early punk gigs. Notably, he saw the Sex Pistols at the Manchester Lesser Free Trade Hall and again on the Anarchy tour at Leeds Poly, supported by the Clash. And if

that were not enough to tell the grandchildren, at the Leeds gig he met a Pistols groupie by the name of Sid Vicious: 'He had a ripped swastika T-shirt on and was skint so I bought him a bottle of Pils lager. He noticed my sunwheel badge and muttered his approval, a bit blurry as he was well out of it.'

Eddy Morrison recognised that punk rock, which was fast becoming the dominant youth cult, would be a 'powerful weapon for anyone who could turn it politically.' However, the left had already stolen a march on the National Front by forming in late 1976 an organization called Rock Against Racism [RAR], which embraced the new sounds of punk, and later the Anti-Nazi League [ANL] to promote action against the National Front. For Eddy Morrison, this situation could not continue. He explained:

Memoirs of a Street Soldier, Eddy Morrison**.

We either had to condemn Punk or use it. I chose the latter option and started a spoof fanzine called Punk Front which featured a NF logo with a safety pin in it. To my great surprise, *Punk Front* was a huge success and soon, especially in Leeds, NF members and supporters were going to the biggest Punk club around

— the infamous F Club. I started to regularly go to the club and NF Punks were recruiting other punks.

In a few months, the NF was the dominant political force on the big punk scene in Leeds. Music papers such as *Sounds* and the *New Musical Express* were taking an interest in us. Gary Bushell was sent up to look into the phenomenon. We had pro-NF letters published in many music papers and other punks started bringing out pro-NF fanzines. We even started two bands — the Ventz and the Dentists. Both these bands were to feature later on in the start of 'Rock Against Communism.'

His local branch was very supportive of his activity. Admittedly, some of the older members were shocked by the punk appearance of the new recruits, but they were very happy when they saw the numbers being recruited. By 1978, Leeds NF had some four hundred members. Indeed, such was the NF stranglehold on the punk scene in Leeds that Eddy Morrison could claim:

We controlled the F Club basically. The F Club actually started in a room at Leeds Poly, then to Brannigans, then to Chapeltown, then back to Brannigans. The club in Chapeltown was actually called 'The Continental Club' and downstairs was a black-only gambling club. Upstairs was all White. Weird and actually quite hairy! We also held a weekly *Friday Bowie/Roxy night at the Adelphi pub* in Leeds city centre with some nationalist stuff in between — strictly 'All-White Music Night' we billed it. Those Friday night events were 100% NF whereas at the F Club, although we dominated, a lot of normal punks came along too. The reds attacked the pub three times, but the landlord was very pro-NF and we kicked them out of it each time. The Adelphi, the Prince of Wales and the Scarborough Taps were all NF/RAC pubs. The Prince of Wales was basically 100% NF customers. Alan the manager was totally reliant on our customers to the extent that once when John Tyndall came up and we had lost the main city centre venue, we went to the Prince and put the pool table out into the street to give room inside for John Tyndall to speak! We had three punk discos there.

The red bands, in particular the Mekons from Leeds, stopped playing the F Club because we brought every one of their gigs to a halt. We ghettoed them back to the student areas and out of the city centre pubs and clubs. It kicked off bigtime when 999 played the F Club. 999 weren't left — they weren't nationalists either — but with them being a big band at the time they attracted a lot of non-NF

punks and quite a few were RAR. Well, we started 'removing' their badges. That's what started the bother. West Yorkshire NF members had an unofficial 'league' for how many ANL/RAR/Commie badges a unit could rip off in a month. That's rip off a red in broad daylight. Leeds won and at our unofficial HQ (some of the lads had a sort of high-class squat in Headingley) we had a nicked SWP banner where you came and attached your badge haul. In the end it was covered in hundreds! I remember Darren in Hull walking up to a red who was talking to a copper (I kid you not) and ripping his badge then walking away and not getting nicked!

Reporting for the *New Musical Express*, journalists John Hamblett and Phil McNeill wrote a piece called 'NF prints punkzine'2:

New Musical Express, 17 June 1978.

LATEST ENTRANT to the wonderful world of literature is a creepy little leaflet called *The Punk Front*, which has been spotted in the Leeds/Bradford area. Adorned prominently with the National Front symbol, it sets out the attitudes that are expected of the NF-supporting punk about town. See the picture of Tom Robinson! See the speech bubble. "I'm against the Front coz they'll ban Vaseline." What wit! See Paul Simonon! "I hate the National Front because they don't like me turning the new wave into commie propaganda." Quite a new twist, huh? The NF as defenders of the new wave...

In the middle of the sheet is a cartoon of a Jewish-looking guy with long hair, glasses and a moustache. His talk bubble: "We in the Anti-Nazi League tell you the NF eat black babies for breakfast and gas their own mothers — we haf pictures, already." In the corner, a cut-out picture of four men carrying Anti-Nazi banners: three black, one white with a huge nose drawn on and glasses again (why do they think all Jews wear spex?) — and underneath, the caption: "British' people stand against the National Front." Opposite them, a couple of young punks are positioned to gaze malevolently at the picture of the demonstrators. "If that lot's against the National Front," says one, "then me and my mates are joining." Which, believe it or not, is what a few Leeds punks — a very few Leeds punks — are actually doing.

Apart from the outbreak of fighting at a recent Buzzcocks gig in Bradford reported in Thrills three weeks ago — they've also been known to dance the goose-step at the 'F' Club, much to the disgust of the left-wing local bands who supplied the backing — the Gang of Four and the Mekons. Both bands, in fact, have decided not to play the club again until it changes its current 'apolitical' stance and bans the NF aggravators. 'F' Club promoter John Keenan, however, dismisses them as "basically yobboes. There's never more than half a dozen of them. I'm doing my best to keep politics out of the club." The latest incident involving these guys — who claimed to be supporters of the ultra-right-wing British National Party until that folded recently — came on May 24, when Sham 69 were due to play the 'F' Club but had to pull out to record a Top of the Pops appearance. Keenan turned a bunch of people away, and later that evening they turned up in the Fenton pub, where members of both the Mekons and Gang of Four were drinking, and began singing "Tomorrow Belongs to Me" as performed by the Hitler Youth in Cabaret. Inevitably, a fight broke out. One student received a badly cut eye which required immediate surgery, and among other injured parties was a girl student who took a serious kicking in the head. Police arrested students and Front supporters..."

Photocopied, *Punk Front* ran for five issues. As well as the *Punk Front* fanzine, *British News*, the Leeds-based newsletter of the National Front edited by Eddy Morrison, 3 started to devote a surprising amount of space to punk and new wave. Antifascist magazine *Searchlight* reported:4 'In August Morrison wrote a page about David Bowie in *British News* describing him as a 'force to be reckoned with' and an influential star who was moving youth away from the left and therefore deserving close attention from nationalists. This was because Bowie had made public statements like 'Hitler was the first rock star — he really got it together' and 'Britain needs an extreme right-wing government' which, as Morrison correctly points out, along with one or two other such comments from rock heroes, led to the formation of RAR.'

British News had actually started life in 1974 in support of the British National Party. When Morrison wound up the BNP in late 1977 British News continued as an 'independent paper which gives its support to the National Front — the biggest White Nationalist movement in the world.' Searchlight #44, February 1979.

The September issue of *British News* contained an interview with the lead singer of a band called the Ventz, who stated that they were 'definitely' anti-communist. He explained that they had been forced to come out and support Rock Against Communism by 'lefty groups such as Tom Robinson Band, pushing homosexuality and all that trash.' He talked bravely of the future: 'There is a lot of things to be done. We would really like to make a record with a straight Rock Against Communism message — but of course we need some backing for a big project like that.'

The existence of Leeds right-wing band the Dentists made it into the pages of *Sounds* following a piece about the formation of Skins Against the Nazis. Eddy Morrison and his friends wrote in supporting the Dentists and the Ventz, and a couple of their letters were printed. *Searchlight* investigated, but could not come up with much, other than 'both groups consist of the same small circle of Morrison's friends' and 'their support was limited to a small following of ex-BNP and YNF people in Leeds.'5 This was true, but there is much more to the story of the Dentists.

Ibid.

The Dentists comprised Mick Redshaw on vocals, Howard on guitar and Chink on bass, who was a member of the British Movement. Eddy Morrison knew Mick Redshaw from the F Club where he had also met Julie, his soon-to-be second wife, and Denise, Mick's then girlfriend. Julie and Denise were 'best mates.' When Mick Redshaw first started to think about forming a band, just a straight punk band which was not going to be overtly political, Eddy Morrison 'intervened.' Mick Redshaw did not take much talking round and joined the Punk Front the following week. Eddy Morrison and Mick Redshaw soon became the best of friends. Indeed, Mick was Eddy's best man at his second wedding in September 1979.

Eddy Morrison liked the Dentists, 'although they were a rough back-to-basics punk band.' He was there when the Dentists played for the first time. They were amazingly shambolic. Eddy remembers Mick asking him how they went down as they hadn't practiced much before their first night and him thinking to himself, 'It shows!' He missed the Dentists live just the once when they played Viva's wine bar: 'We used to go into Viva's fairly regularly. One of the lads was going out with one of the barmaids called Linda and she persuaded the manager to let us have a music night which the Dentists played at. I was speaking at an NF meeting in Manchester that night so didn't go. It was a one-off venue.' One of his abiding memories of the Dentists is the time they played a hotel in Leeds [the name of the hotel is not known to the author]: 'It was

Mick's 21st birthday party. We had about one hundred there, stacks of NF turned up and most of the Punk Front. Mick nearly choked me by mistake when we were pogoing and he grabbed hold of my dog collar. The Dentists also played that night. Mick was wearing a Clockwork Orange white bib and braces. I had a marathon hangover so I'm surprised I can remember anything.'

Sometimes 'over-punk in their dress sense,' Eddy Morrison regarded the Dentists as 'quite the fashion setters,' although they normally wore a uniform of bib and brace overalls.

The Ventz had started life as the Expelairs and changed their name when lead singer Algie reformed them. The Ventz were not as outspoken as the Dentists and explains how they were able to play regular music venues relatively unmolested. For example, on Thursday, 20 April 1978 and again on 4 August 1978, the Ventz played the F Club in Chapeltown, Leeds. Somewhat ironically, on the first of those two dates, they supported the Front, an anti-fascist band from London! The Ventz later changed their name to Tragic Minds because, according to Eddy Morrison, 'they were getting into the New Romantic/New Wave scene and thought it was more appropriate.'

And then for the Leeds NF and the Punk Front, things suddenly took a turn for the worse as Eddy Morrison explained:

On a very warm night in August 1978, I was at the head of around 40 NF members, all from Leeds, who gate-crashed a Sham 69 concert at the F Club we had been banned. The F Club was still situated in Chapeltown, the Afro-Caribbean area of the city. We halted the concert which escalated into a ministreet battle with some rastas outside the venue. Stacks of police arrived and we scattered, meeting up again at a pub called the Fenton in the student area. Unbeknownst to us, the ANL were having a gay/lesbian social in the Fenton that night. The evening turned into a really bloody fight with 29 injured. I was arrested the following day. The Yorkshire Evening Post reported the brawl under a banner headline of 'All hell breaks loose in City pub.' Refused bail, I spent the next three months in Armley jail. Eventually I got bail under stringent restrictions — I could not go in any city centre pub; I was on a curfew from nine at night to eight next morning. I also had to sign bail at a police station everyday. I had to reside in one address and inform the police if I left the city. I had pleaded not guilty along with a handful of others. One year later, after being on curfew for 12 months, I was brought to trial and found not guilty, thank goodness, but a lot of those who pleaded guilty went down for three, six and nine months. I pleaded not guilty — my brief told me I was looking at four to six years as the ringleader and I was charged with aggravated affray. The fallout from this brawl took much of the dynamism out of the Punk Front and the Leeds RAC. Most of the lads were on bail, in jail or were on curfew — and the cops were on us big style — we couldn't move. As I was also banned from all Leeds pubs whilst awaiting trial I couldn't organise anything so that didn't help.

Despite the police clampdown, the Dentists gate-crashed a RAR concert at the F Club that Xmas,6 much to the displeasure of Paul Furness who wrote:7

The date of this gig is not known for certain, but five local bands did play the 'F' Club on 21 December 1978. The Ventz may have also played.

Temporary Hoardings no. 8, article by Paul Furness, 1979.

The 'F' Club, centre of the punk industry in Leeds. Fascists crawl around the

place every now and then. Christmas is no exception. Xmas party, 'Butlins style' the posters announced. Great! Five RAR bands on the bill. So we go along. But for a few weeks previous a nasty rumour flies around about the Dentists playing. Or are they? Recently they'd put pen to paper and survived in the letters columns of *Sounds* for three weeks. Key from the Jerks wrote 'em a great letter from York. Leeds has more RAR gigs than any place he knows. Then someone slaps *Sounds*' wrists writing that the Dentists can't even fart in tune. We arrived and there they were, blasting into 'White Power' & 'We Are the Master Race.' Fucking hell about 30 fascists sieg-heiling & jackbooting (after all the 'F' club is in a beer Keller) at the front of the stage. The Nazis wearing 'Hitler was right' badges, Union Jacks, Pogo on a communist. Not a RAR badge in sight. The Dentists are evil bastards. Martin Webster's favourite sing-along band are out-and-out Nazis. Intimidation is going on throughout the audience. The atmosphere is electric. I buy a round and this RAR girl tells me there's going to be violence. Perfectly obvious, I'd have thought. The fascists following us around beer glasses in hand. A few quick phone calls & a quick bus ride and we fetch down some RAR people. The Dentists get unplugged and from then on it's fuck the managers and the promoter, RAR's doing the stewarding...

Also among the Dentists' repertoire of 'heartwarming ditties' was 'Kill the Reds.'8 *Rock Against Cretinism*, article by Gary Bushell, 1979.

As the new year of 1979 dawned, *British News* edited by Eddy Morrison started to feature news from an apolitical organization calling itself Rock Against Communism, RAC for short, which had formed in Leeds to 'combat Rock Against Racism' and 'show up Rock Against Racism for what it is — a puppet of the extreme left.' The Dentists' vocalist Mick Redshaw was once quoted on the subject of Rock Against Communism: 'It is necessary because people need to be given an alternative to RAR.'9 RAC News, *Bulldog* no. 14.

Rock Against Communism booked the Dentists, the Crap, Column 44 and two other bands to play a gig in Yorkshire in March 1979. Speaking out against the gig, Leeds punk Steve Eccles complained to a local newspaper, *The Leeds Other Paper*:

I read with great interest A.G. Holder's letter about the Nazi band the Dentists. However this is nothing new to some of us anti-racist punks, who support the Anti-Nazi League. We watched them do a gig at Viva's wine bar about six months ago. We were appalled by what we saw. What is even more distressing is for us to find out that they are not alone. A certain other band who call themselves appropriately Tragic Minds are also National Front members but whereas the Dentists openly admit they are Nazis Tragic Minds are a little more discreet — they don't shout about it in public. This does not mean to say they don't admit to be fascists. When Eddy Morrison had his local British National Party Tragic Minds who were then called the Ventz performed at B.N.P. discos to try to raise funds. Us punks in the A.N.L. are now amused to find that these two bands have said that they will do a Rock Against Communism gig which should be good for a laugh. I wonder what would happen if any anti-communist black people should try to attend it or need I ask?

Contrary to what Steve Eccles wrote, Tragic Minds were not billed to play. The concert did not go ahead as planned. The only RAC activity remained in Leeds with a spillover to Bradford.

Meanwhile, and similarly, NF punk band White Boss were making a nuisance of

themselves in their hometown of Coventry. The lead singer, Rob Morton, was a builder's apprentice and explains how the band actually came to be named after Boss White, a well-known pipe joint sealant. The band sometimes borrowed the services of Fred Waite, the bassist of fellow Coventry punk band Criminal Class. The band rehearsed at Caludon Castle School in Coventry. Gigs were hard to come by, but somehow they managed to play. Local left-wing magazine *Alternative Sounds* angrily reported on the time White Boss supported Flackoff from Leamington:

Flackoff don't appear to have any deep-seated prejudices about colour, sex politics or money, but they have recently been linked with the NF because they let White Boss have a support slot at a recent gig. White Boss were booked through Flackoff's ex-vocalist Alison (who can only be described as misguided). She convinced Flackoff that they were just another bunch of misunderstood kids struggling for recognition, lying about their bigoted lyrics and self-righteous fascist supporters. She was also supposed to collect money on the door but arriving late spent the rest of the evening testing her womanly wiles on some unsuspecting homosexual, so out of the 100-plus crowd only about 25 paid. The gig was wrecked (and a lot of equipment) by this hip clique who dragged themselves away from their mirrors for the evening to pose and fight and act like moronic animals that the Sunday papers always claimed they were. The total cost of the evening to Flackoff was approximately £75 in replacing equipment which they had borrowed and in repairing damages. (This does not include replacing their own equipment or record collection which was stolen.) As White Boss were prepared to share any profit made perhaps they would share any losses too?

Vocalist Stu Knapper of Coventry band Riot Act said of their 'association' with White Boss:10

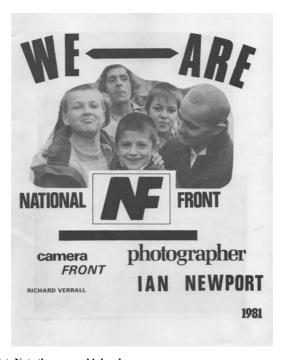
Interview with Stu Knapper of Riot Act on website sites.google.com/site/bandsfromcoventry/home

There were a couple of right-wing NF bands doing the rounds in Coventry at the time. Without much support I might add! One of the bands was called White Boss, and had approached us to play a gig with them at some venue or other. We had of course declined their very kind invitation with a very firm "Fuck Off." However, they went ahead and played the gig without incident. But to my surprise I walked into Virgin Records one afternoon and was confronted by John "Brad" Bradbury (Specials drummer) and some other faces on the scene at the time and questioned about my political beliefs. As you can understand I was very taken aback and before answering any questions I asked the reasoning for the questions. I was then shown a NF/right-wing magazine article claiming that the Riot Act 'riot' at the Heath Hotel had in fact happened at the White Boss gig, but the most galling thing of all was that they claimed that we had played and the riot had been between black and white youths. I was fucking furious!! When we had started the band we honestly had no political vision, we just wanted to write songs and play to anyone who would listen to us. We now had an issue that we had to resolve as none of us wanted the band tagged with an NF image.

White Boss produced one issue of a fanzine that 'made an art form of photostatting.' Like *British News*, *Bulldog*, the self-styled 'Paper of the Young National Front,' also started to carry a Rock Against Communism supplement, which was called *RAC News*. The Young National Front had been established in August 1977 and *Bulldog* had first appeared the following month as a duplicated news-sheet with Joe Pearce as the

editor. The first supplement of RAC News, which appeared in issue number 14 of Bulldog, reads:

For years White, British youths have had to put up with left-wing filth in rock music. They have had to put up with the anti-NF lies in the music papers. They have had commie organizations like Rock Against Racism trying to brainwash them. But now there is an anti-commie backlash! RAC is going to fight back against left-wingers and anti-British traitors in the music press. We hate the poseurs in RAR who are just using music to brainwash real rock fans. Rock Against Communism consists of skins, mods, punks and Teds, and not long-haired lefty poseurs. Over the next few months we are going to hold concerts, roadshows and tours. The message to the commie scum is clear. Rock Against Communism has arrived and Rock Against Communism is here to stay.



We Are NF booklet: Note the young skinheads.



National Front Ted with White Power badge, London 1980. (from the 'We Are NF' booklet)

RAC News also featured RAC bands (the Dentists from Leeds were the first to appear), an RAC track which could range from the alleged anti-communist poetry of 'Red Is a Mean, Mean Colour' by Steve Harley & Cockney Rebel to 'Original Sin' by Theatre of Hate, and the light-hearted RAC Bird. To be a RAC Bird, girls were encouraged to send in a photo along with their personal details. Joe Pearce got the idea from a picture of Julie, Eddy Morrison's soon-to-be second wife, in the 'We Are NF' booklet. She also graced the pages of Bulldog as one of the first RAC birds. Rock Against Communism launched through Bulldog an official membership club and members received [or were due to receive] a free RAC badge and a quarterly magazine called Rocking the Reds, which was not available elsewhere.

'Violence in our minds'

By now, left-wing and punk gigs in and around the capital often descended into violence at the hands of NF and BM skinheads. One punk fanzine even wrote of a 'right-wing backlash against punks.' Most notably, in October 1978, BM skinheads disrupted the Lurkers when they played Woolwich Polytechnic. Skinheads also disrupted a gig by Penetration [date unknown].

The violence continued into the following year. On 1st June, skinheads smashed up a gig by Crass and the Satellites at Ealing Technical College, causing it to be aborted. One review of this gig concluded: 'In 1977 we posed with swastikas to piss off the Second World War generation, and dabbled with violent shock-imagery. Now the swastikas are real and so is the violence.'

On 29 June, a RAR concert featuring Crisis and Beggar at West London's Acklam Hall ended in chaos when skinheads stormed the venue.11 The Jobs For Youth concert organised by the Socialist Youth with Misty In Roots and the Ruts in Gladstone Park, Brent was abandoned after one hundred skinheads stormed the stage and sieg-heiled at the crowd. Arguably, the violence came to a head at Sham 69's 'Last Stand' at the Rainbow on Saturday 28 July. Val Hennessey, a reporter with *The Guardian*, went along to the gig with her teenage daughter and later wrote:12

The NF also attempted to disrupt a RAR gig by Crisis in High Wycombe, date unknown.

The Guardian, 21 September 1979.

Perhaps it was an unforgivable intrusion into her world but, being curious to obtain a wimp's-eye view of gig-going, I chose SHAM 69's farewell concert for my initiation.

In the ticket queue outside the Rainbow Theatre I was jostled by hundreds of bristle-headed, braces-wearing boys and girls whose ebullience boiled over spasmodically into jungle chants and a pounding of fists. Standing there in my T-shirt dress I felt more conspicuous than a hairy-legged woman in a Miss World contest.

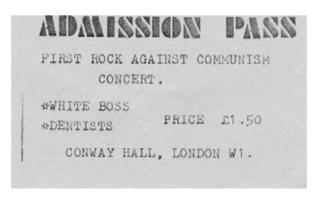
A girl with a pink crew-cut nudged her friend on the shin with a laced-up boot and hissed: "What's that nosey old bag staring at?" Feigning mateyness I offered them cigarettes. "Bit old, entcha?" observed pink crew-cut. Ankle-deep in beer cans, an army of thuggish youths, tattooed with swastikas, chanted: "There's only one Hitler." The girls explained: "That's the British Movement mob. They've had it in for Sham ever since Jimmy joined Rock Against Racism." I was feeling sick and definitely jumpy.

Jimmy Pursey leaps through swirls of dry ice and, in a voice like a pneumatic drill, howls about dead-end jobs and being united, until the fillings in your teeth rattle. A faction of BM toughs (exclusively male) form a procession, chanting, thumping and shouting Sieg Heil. By Sham's fifth song they had clambered on stage and halted the show. In the ensuing imbroglio beer cans were hurled and bottles flung. A girl got a cigarette end in her eye, another had her glasses smashed. After 20 minutes the thugs caused Sham's Last Stand to end and I felt sad for Jimmy Pursey, who attempted, in vain, to calm things down.

RAR issued a letter to everyone in the music business demanding action against the BM/NF. They even recommended the vetting of audiences at gigs! The exact timing of this letter is not known, but may have been issued in response to the first RAC concert in London.

The first London RAC concert

Rock Against Communism now started to turn its grandiose words into reality by holding a concert in the capital. On 11 August, *Sounds* reported: 'BAD NEWS: Disgusting leaflet circulating London gigs suggesting that Skrewdriver have reformed to play gigs for Rock Against Communism — believed to be a National Front organisation. The first will be on August 18 'somewhere in London' with the infamous Dentists and a band called White Boss. Meanwhile closer to home we hear that the Mods' own Waterloo Wellington is in danger of becoming a British Movement venue with Leatherhead band The Head playing this Friday performing amusing ditties like "Hitler Was Right".'



And so it came to pass that on Saturday, 18 August, with a helping hand from the Young National Front, Rock Against Communism managed to stage its first concert in London at Conway Hall, Red Lion Square, Holburn. The Dentists supplied by the Punk Front, and White Boss, who Joe Pearce had contacted direct and travelled to Coventry to audition for the concert, both played. Rugby band Column 88, who stressed they were a 'totally non-political band' although their name would suggest quite the opposite, had signed up to play the gig, but had pulled out after learning that they would be playing 'for the cause.' 13 Skrewdriver, the defunct punk band which had turned skinhead, failed to show. White Boss provided the drum kit for the night. The back wall of the stage was adorned with a huge Rock Against Communism banner produced especially for the night. Paid for by the NF, the banner also carried a blue, white and red roundel, the RAC logo.

Interview with Column 88, *Alternative Sounds* #14, 1980. Column 88 was the name of a small and shadowy neo-Nazi paramilitary group.

The Punk Front was well represented at the gig by the likes of Eddy Morrison, Weasel and the Ventz/Tragic Minds, who had all made the long journey from Leeds to be there. Also in the audience were small firms of Chelsea and Leeds hooligans, who put away their football club rivalry for the night. The British Movement, whose agenda was openly national socialist, also made an appearance to support this purely NF venture. Only a handful of the 20 or so British Movement present were young skinheads, among them 19-year-old Paul 'Charlie' Sargent, Gary Hitchcock and Tony 'Panther' Cummins.14 Hoxton Tom, the future bass player for the 4-Skins, was also at the concert but he was not a nationalist. Charlie Sargent liked punk music, which he got into years before at the age of 16 or 17. At the concert, the young BM skinheads drank with Weasel and his mate Plum of the Leeds Punk Front, who they had met at the nationalist rally at Diksmuide in Belgium. Weasel and Plum were a little older than the BM skinheads, but they got on quite well.

Steve Powers may have also been present.

Eddy Morrison's overriding memory of the concert was the 'sheer novelty of it all.' One person who went along out of interest recalls: 'White Boss were the best received of the two bands, having the most original songs.' Fred Waite would later claim that he played with White Boss. This is not true. He was not in White Boss at the time and never even went to the concert. Charlie Sargent thought the Dentists and White Boss were not very good, but acknowledges the fact that this was the first time anything like this had been done before. He recalls the sight of carrier bags of smashed Skrewdriver records left outside the venue as a protest against the concert.15

Ibid.

The following week, *New Musical Express* covered the concert and the RAR demo against it, but had very little to say about the actual concert after their reporter was recognised and 'told to leave':16

Mark Ellen, New Musical Express, 25 August 1979.



The Dentists at the first RAC concert (from the 'We Are NF' booklet)

THE RAR demo against the National Front's 'Rock Against Communism' gig at Conway Hall on Saturday turned out to be a very temperate affair, due mainly to the strict precautions taken by the police.

Over 200 RAR supporters assembled at Russell Square tube station, to be met by two coaches containing at least 60 police. The march was led by a rented 3-ton truck flying the banner "We're all your 'Alien' Kulture," with the rock band Charge playing a short set on the back.17 A brief meeting was held before the demonstrators dispersed. In his speech at the meeting, RAR picket organiser John Dennis claimed that when the NF issued leaflets a week ago advertising the gig, they never mentioned the venue as they were "shit-scared of RAR opposition. The NF," continued Dennis, "are against rock music, in fact against everything we represent, and although we've only had three days warning, this demo has shown that the RAR will take a positive stand against further gig violence."

RAR asked anarcho-punk Crass to play on a truck outside the RAC gig, but they refused to do so, explaining 'if RAR feel that they have the right to promote their political ideology, they have no right to prevent others from promoting theirs.'

Your reporter, and photographer 'Fearless' Mike Laye, later attempted to gain entry to the Conway Hall gig and were actually halfway in before being recognised by NF organisers as members of the RAR rally. To the tune of "Oy, Red — Fuck Off!", and various less subtle threats, we were forced to make a swift exit.

Those who did manage to get inside reported that there were upwards of 200 NF supporters and two bands — Homicide and White Boss — and that the atmosphere was 'Manic,' 'utterly horrible,' and that there was much chanting of 'Right Wing pop songs.' Later, a spokesman for the NF told Thrills that "the two Young NF organisers connected with that concert" (one of whom was Joe Pearce) "had no wish to talk to the New Musical Express."

Homicide from Coventry did not play and were not a RAC band. There was no apology from *New Musical Express* though18:

New Musical Express, 1 September 1979.

Homicide, the group who were supposed to have played the Rock Against Communism tea party the other weekend, would like it to be known that they didn't actually play, and had absolutely no intentions of doing so anyway. They were asked to play by NF organiser Joe Pearce, but refused when they discovered what the gig was promoting, though their names nonetheless appeared on the bill. "None of our lyrics have anything to do with right-wing politics," complained guitarist Ian Marchant, to *T-zers*, "and we certainly didn't play that gig." Our reporter, unable to gain access, was led to assume they had played by various witnesses, who obviously haven't learned to identify one white supremacist band from another yet...

And yet, months later, when anti-fascist magazine *Searchlight* reported on RAC and the Conway Hall concert, Homicide were once again tagged as a RAC band:19 'Head-banging for Hitler,' *Searchlight* no. 51, October 1979.

Rock Against Communism, the NF's attempts to make fascism seem like fun (see *Searchlight* No. 44) had its first event in Conway Hall, London, on August 18th. A journalist from *Sounds* music paper described what she saw inside.

"There were about 150 youths — I say youths specifically because there were only about five women, including a couple of skins and a punkette in a Ramones T-shirt.

"The lads were mostly skins with steel toe-caps and braces fresh from seeing Chelsea draw 0–0 or burly-looking characters in NF T-shirts like mercenaries gone AWOL."

She then got into conversation with Tony Williams, organiser of Ipswich NF branch, who told her, "The first time British men have ever been able to get together and enjoy themselves like this! It's different from anything I've ever seen!" He explained that women were frightened of coming out politically because of social pressure to be feminine. "We do have some nice girls in the NF, but not enough," he said. "I mean, look at that one (pointing to a skinhead girl), isn't that the ugliest thing you've ever seen?" Outside there was an RAR picket and demonstration, led by a band on a lorry, and accompanied by large numbers of police. Joe Pearce, hand-picked YNF entrepreneur and editor of Bulldog,

apparently has plans to set up the NF's own record label and recording studio and to recruit bands to play the RAC circuit. Apart from the Dentists and White Boss, other groups known to be involved are Damaged, Phase One, Beyond the Implod, Homicide, the Raw Boys and Skrewdriver.

The Conway Hall concert was a stunning success for the far right, which had never held anything like it before. It brought RAC and the NF a lot of publicity. Under the headline 'First RAC Concert — Huge success,' *British News* reviewed the concert as follows20:

British News no. 51, September 1979.

On August 18th over 300 youngsters packed a central London hall to hear the first Rock Against Communism concert. Two all-NF bands were playing — The Dentists from Leeds, and the Coventry-based band White Boss. Against a big Rock Against Communism backdrop hundreds of anti-communist youngsters danced, clapped and cheered as the bands exhorted them to free music from the domination of the left. Outside a Rock Against Racism flat wagon, full of SWP garbage, toured the area, blaring out its anti-British message until it had to stop at some traffic lights when local NF youths made them see the error of their ways in a straightforward sort of way!

The same issue of *British News* added: 'A big expansion of the RAC is now planned — with another concert in October, backup leaflets, badges and stickers. *British News* also plans to launch a Rock Against Communism magazine, *Fallout*, as a subsidiary backup.' Their big plans would come to nothing.

Elsewhere, reporting the concert as a major coup which hit the reds 'right between the eyes,' *RAC News* also proclaimed: 'The first RAC concert, which was held in London recently, really rocked the music establishment. The music papers went mad when they realised that an anti-communist rock concert had been held... Rock Against Communism has really got the music establishment worried. They know that RAC is a movement of ordinary White rock fans, and they know that it is growing in support all the time!'

In reply, *RAC News* was definitely being economical with the truth. 'Rock Against Communism' was not yet a movement by the wildest stretch of the imagination. The Dentists and White Boss had nailed their colours to the mast of RAC, not so Homicide or DIY punk band Beyond the Implode (incorrectly named Beyond the Implod by *Searchlight*). Told of being named as a RAC band, Ian, the bassist in BTI, responded21: Research provided by CB.

This is the first time I've heard any mention of a connection between BTI and any racist (or even non-racist) groups! Mike [BTI lead guitarist] had a friend called Tony Tobin whom he worked with who was a BNP supporter, but their friendship didn't last long mainly because of his political beliefs — but it wouldn't surprise me if Tobin was responsible in some way, he hated me cos I beat him up when I was nine (he was 11!).

Kev [BTI keyboardist] had a tendency towards violence and would start a fight just cos he didn't like the look of someone, that's all I mean when I say he was a bit of a fascist; he had no political connections that I knew of.

I hope I'm not getting drawn into any kind of political debate because I personally have no interest in politics and I am not by any means a racist — I'm OK with everyone that's OK with me! There are a damn sight more white people I dislike than any other colours and my best friend is the child of Yugoslavian

immigrants. So I think this is another classic example of don't believe everything you read!

'Violence grows' and the end of RAC

On 8 September, violence erupted when Crass, Poison Girls and Dutch band the Rondos played Conway Hall in London's Red Lion Square. *The Guardian* blamed the BM for starting the violence. The left blamed the NF. Crass blamed the SWP. Many eyewitness accounts exist of that confused and bloody night, but not one is from the NF/BM present. That is, until now. Mark from Leicester sets the record straight:

Between 1976 and 1980 I used to go down from Leicester to London for meetings and marches with the NF and BM. I'd heard there was going to be trouble at the Conway Hall gig and travelled down to London from Leicester with several others. We didn't have tickets and I was the only one who was really into the punk scene so our plan was to try and get into the gig or stay outside on the fringes and see what mischief we could get up to. Pubs around Conway Hall were filled and there was an atmosphere. You could smell the commies and they knew who we were. There were a hardcore of SWP who could and would fight, but by and large the commie only fought when they heavily outnumbered the opposition and that night was no exception. We had a few scuffles but never got into the hall, we met some people, passed on some details but to be honest the real punks didn't want to know politics. I was 16, always mixing with people older than me, but most of them were never into the music scene, just the politics, so we ended up going from pub to pub to find friends and hit commies and had a good night. Much you hear about the Conway Hall gig has been exaggerated. A few NF/BM did get into the hall and there were some skirmishes inside. If you have ever fought in a packed indoor venue then you know how hard it is to hit and be hit, as the crowd takes over, and sways and blocks. The commies got a kicking outside the gig by either the NF/BM or the punks mainly because they didn't want to get recruited. If anything we were considered more anti-establishment than the reds. They were right.

Not long after, Poison Girls had a gig in Stratford stopped by the BM. Crass complained: 'It's hard to understand why as Poison Girls have always, as we have, remained in a position of refusing to take sides in the present atmosphere of politics in music. They believe as we do that both the left and the right has exploited and misused the energy of music and made it into a political battlefield.'

Crass need not have worried about the threat posed by RAC which soon petered out, after failing to attract any kind of universal punk support. For White Boss, the Conway Hall concert was pretty much their last shout. The drummer left immediately afterwards, followed by the guitarist. The Dentists broke up some six months after the Conway Hall concert. Lead singer Mick Redshaw, who 'was getting a lot of grief at work and under a lot of red pressure,' suddenly stopped contacting Eddy Morrison and his fellow comrades in arms. Eddy Morrison has not seen Mick Redshaw since, even though they were once the best of friends. The Dentists had played no more than a total of ten gigs. If truth be told, Eddy Morrison was a bit relieved when the Punk Front quietly faded away: 'It had been fun while it lasted, but punk was on its last legs with the Pistols breaking up and Sid dying plus I was weighed down with legal problems and still having to run the Front. By that time I had become Yorkshire Regional Organiser so it was a relief. It never formally ended, just fizzled out — like punk — in with a bang and out with a whimper (to quote John Cooper Clarke).'

Asked how he would like Punk Front to be remembered, Eddy Morrison replied: 'As a child of its time and as a victory against the ANL and Rock Against Racism in that we recruited youngsters who might have otherwise gone to them and they were livid about it.' Lastly, as for Skrewdriver who failed to show at the RAC concert in Holborn, a journalist from *Melody Maker* was told that the band had been forced to pull out 'due to record company pressure.' Skrewdriver vocalist Ian Stuart would later complain to *Melody Maker*, although he was not quite telling the whole truth: 'The biased information that appeared recently in your paper, and which RAR seem to be responsible for, is false. The news that Skrewdriver is reforming to do NF gigs is complete and utter bullshit. I have no interest in politics and never have. I've also been told that RAR has solid links with the Anti-Nazi League, an organization who, it seems, are backed heavily by the Communist and Marxist parties, who in their own way are just as much of a threat to this country as the NF or BM. I'm at present forming a new band which is not called Skrewdriver, and don't intend doing gigs for the RAR, NF or any other political organizations.'

Skrewdriver

The story of Skrewdriver is the story of Ian Stuart. Ian Stuart Donaldson was born on Sunday, 11 August 1957 in Victoria Hospital, Blackpool. His parents lived in a three-bedroom semi in Hawthorne Grove in the affluent market town of Poulton-le-Fylde, some ten kilometers from Blackpool town centre. His childhood was a happy one. In 1968 he attended Baines' Grammar School in Poulton. Like most teenage boys, he was interested in girls, music and sports. One girl who caught his eye was Carol. The attraction proved to be mutual:

I first met Don as most of us called him (or Stu as some people at the time called him) when I was 12 at Poulton Fair. He was with mutual acquaintances and even then he made a big impression on me as a large, well-padded, 'comely' youth with brown eyes. I remember him as doing most of the talking then too (later he was always 'holding forth' over one thing or another).

I was nearly 14 when I met him again. (I knew him longer than my first husband, Kevin McKay, the bass player for Skrewdriver, who I didn't meet until I was 17.) He sent someone over to ask me out, which looking back was quite typical of him. I obviously said yes, and we met the evening after. I remember going to Preston shopping with him on our second 'date.' I went out with him six times in all and he finished with me all those six times, which doesn't say much for my own pride or self-respect, I know, but I adored him, as lots of other people did. I scratched his name all over the library wooden table and my own school desk at Elmslie Girls School in Blackpool and many other places, I'm sure! The very last time I saw him, before he left for London again, he begged me to go back out with him and to leave Kevin, but by then I'd fallen for Kevin, though I do remember the pull he exerted.

He definitely had an aura about him — I remember just looking at him — I think I just liked to watch his lips move — I knew he was very opinionated on most things but he was so amusing and to me, attractive, that I didn't care! Then later, when I was 17 and met Kevin, I remember that every time I saw Don (or Stu) he always seemed to have a group of youths with him who looked up to him and hung literally on his every word. He was also a hygiene fetishist — on our dates, sometimes he used to go home and brush his teeth (or so he said) and come back again. Though this sounds strange now, it didn't seem so strange at the time as there were a number of lads (he probably influenced them, in retrospect) who

were the same, including my sister's ex and my ex, Kevin, who himself was a bit like Lady Macbeth, washing his hands all the time. The doctor told him he must stop!

Growing up, Ian Stuart was captivated by the music of his generation. An avid fan of rock music, he listened to the likes of the Who, Led Zeppelin, Free and especially the Rolling Stones, whose spirit of rebellion would later define Ian Stuart as a musician and also as a person.

Ian Suart had a life-changing moment one Saturday while watching local rock band Warlock play live. Thereafter, he knew he wanted to be in a band. Phil Walmsley, who played guitar for Warlock, recalls:

'While the Warlock thing was falling apart I started knocking around with Don. He'd always wanted to be in a band but couldn't find anybody to make it happen for him. Maybe that's why he got friendly with me. I'm pretty sure it was his idea. He'd never been onstage, he was pretty shy, but he knew this was what he wanted to do.'

John 'Grinny' Grinton drummed for Warlock. Ian and Grinny had been friends since childhood. Ian asked Grinny to ask Phil Walmsley if he would teach him guitar. Phil Walmsley said of this: 'I showed him a few simple chords on the guitar but it wasn't really his thing.' The demise of Warlock in late 1975 presented Ian Stuart with the perfect opportunity to get a band together. It was an opportunity he seized with both hands, recruiting Grinny, Phil Walmsley and the McKay twins. The band, which was named Tumbling Dice after a Rolling Stones song, started to rehearse at Ian's dad's factory every Saturday and Sunday afternoon. Grinny and Phil Walmsley were the only ones who had any experience. Walmsley remarked: 'The McKay twins needed plenty of coaching on bass and guitar.' By the end of 1975, with a line-up of Ian on vocals, Phil Walmsley on lead guitar, Sean McKay on guitar, Kevin McKay on bass and Grinny on drums, Tumbling Dice felt confident enough to perform in front of a crowd.

Belting out cover versions by their rock heroes, Tumbling Dice started to gig relentlessly, playing anywhere they possibly could: holiday camps, discos, talent competitions and social clubs. The band would eventually incorporate a number of their own songs into their set list of cover versions. Grinny, who was proving more and more unreliable, was sacked. He was replaced by a guy named Steve Gaulter, a friend of the band. The gigging continued almost straightaway. Grinny described what followed:22 Interview with Grinny, *Nihilism on the Prowl*. Interestingly, when interviewed, Phil Walmsley made no mention of the record contract (Phil Walmsley interview #1). Also, no other source confirms the London record label interested in Tumbling Dice as Chiswick Records.

Ian continued working hard for Tumbling Dice, rehearsing, sending tapes to record companies etc. He got them regular gigs on the Northern circuit with an agency. Finally, great joy, the chance of a record deal with Chiswick. Ian got the band together and proudly told them they had a record deal with Chiswick and would have to move to London. When the band heard this Sean said 'I'm not moving to London, I'm going to University.' Then Steve said he would not move because he had a job and a girlfriend. Ian went mad and broke up the band. Not much point having a band that does not want to leave home. Ian came round to my house the next day and said 'Them wankers had a record deal would not

move to London so I have broke up the band.' Then he said to me 'You would have gone, wouldn't you?' and I said 'Yes, course I would.'

The demise of Tumbling Dice mattered not to Phil Walmsley who described Tumbling Dice as 'a pretty poor rock band' that 'was going nowhere.' Moreover, around the same time, members of Tumbling Dice had become caught up in the fallout of the punk rock explosion. Phil Walmsley recalls:23

Phil Walmsley interview #2. According to Paul London, page 12, *Nazi Rock Star*, only Ian and Grinny ventured to the Lesser Free Trade Hall to see the Pistols play.

Don and I, and I think the McKay twins, were at the Pistols' second gig at the Lesser Free Trade Hall, Manchester in July '76. The experience that night was above all else the catalyst for what we did later. When I started at University in September '76 a couple of guys who I met early on were really into the up-and-coming punk scene. It was with them that I started going over to Eric's Club in Liverpool. We'd be there at every opportunity and Don would come over at weekends and sleep on my floor. I was the only one who had a car at the time so I had to drive everywhere. During Freshers' week at Manchester University the Stranglers played at a dingy little club called the Squat. They caused quite a stir, they weren't a punk band as such but they had the attitude. During this period we set about transforming what was left of Tumbling Dice into a serious punk band, convinced we could compete with the best.

Punk was new. Punk was exciting. Punk was youthful rebellion. Ian Stuart formed a new band playing 'punkier stuff' with Phil Walmsley on guitar, Kevin McKay on bass and Grinny on drums. Once again Ian Stuart started to learn to play the guitar, only this time he was more serious. After months of rehearsing, the band recorded a demo tape, which sounded rough and ready as Phil Walmsley explained: 'We made the demo at Don's dad's factory in Blackpool, the acoustics were terrible, a great big draughty old warehouse, full of machinery. We didn't have any decent recording equipment, we used Don's music centre [combined turntable, tape deck, amp etc.] which had a microphone input, it was pretty dreadful but that's all we had. We ran off a few copies and sent them out. This must have been about November '76. We liked the New York Dolls sound. We covered "Pills" which was a regular part of our set all through 1977.'

Nevertheless, the demo piqued the interest of Chiswick Records based in London. Chiswick Records, a small independent label run by Ted Carroll and Roger Armstrong, already had the high-charged pub rock bands the Count Bishops, the Gorillas, and the 101'ers on its books. [Records by the likes of the Damned, Johnny Moped, Motörhead, and the Radio Stars would follow.] Roger Armstrong ventured up to Blackpool to see the band in action and was 'really impressed.' Chiswick Records were definitely interested. The band still had need of a name so Chiswick sent up a list of suggestions. Nervous Rex, proposed by Ted Carroll, was considered old-fashioned. Skrewdriver was chosen. To properly assess the band in advance of a contract, Chiswick booked studio time to record some demos at Riverside Studio in Hammersmith. Recognizing that Skrewdriver had potential, Chiswick offered them a recording contract for one single. Regarding the signing of Skrewdriver, Roger Armstrong recalls: 'I think that the motivation for signing them [Skrewdriver] was a reaction against the studied arty side of the Pistols and the Clash as projected by Malcolm and Bernie. Here were real kids from the arsehole of nowhere and very angry at anything they felt like being angry at, but as out-of-town kids they were a bit in awe of it all. They were part of that second generation of punks inspired by the Pistols.'

In February 1977, Skrewdriver made their live debut, supporting Chiswick artist Little Bob Story at Manchester Polytechnic. Soon after [possibly March, even early

April24], the band headed back down to London to record their debut single with Roger Armstrong. The record label and the band had a difference of opinion about the songs that should appear on the single, as Phil Walmsley explained: 'We'd done the demos from which they [Chiswick] chose 'You're So Dumb.' We weren't entirely convinced, we thought it was a bit too much of a thrash, but they were the guys in the know, and they paid the money.'

Music Week of 9 April reports that Skrewdriver have completed recording their debut single.

Once the single was recorded, Chiswick Records updated their record deal to two singles and an album, but the deal involved the band relocating to London. Only Phil Walmsley was hesitant. On April 9, *Music Week* reported that Chiswick Records had signed two new wave bands, Dublin-based the Radiators From Space and Skrewdriver, to 'three-year worldwide contracts.' Their signing represented a new move on the part of Chiswick Records. Ted Carroll explained: 'We have searched further afield for fresh talent. This is because there are more major record company A&R men than punters in the Roxy Club these days, and the general vibe seems to be that if it moves and has a guitar round its neck, sign it. We felt the only thing to do was to look around outside London to uncover new talent and that is what we have done.'

Ironically, on Saturday, April 16, Skrewdriver played London for the first time, supporting Johnny Moped, at the legendary Roxy Club in Covent Garden. Drummer Grinny remembered this gig well:

The day before the gig on a Friday I was at work as a sheet metal worker, when I cut my hand on a piece of metal. I had to go to the hospital and had four stitches put in the wound, which was across the palm of my right hand. As soon as I got home Ian came running round and said: 'Shit, what have you done to your hand?' I told him I'd cut it. He said: 'We've got a gig tomorrow at the Roxy.' I said: 'Don't worry, I'll tape it up.' So we hired a van, loaded it with equipment and off we went to London in good spirits. Trouble was, when we got to about 40 mph the drive shaft on the van started squeaking loudly so it drove us mad all the way there. The gig went well and I got my minute of fame by getting my picture in *New Musical Express*. The picture was taken in the grotty dressing room with me all sweaty and the drumstick taped into my hand. The picture had the headline 'Whose Skrewing you, John?'

The gig was also reviewed by the influential punk fanzine *Sniffin' Glue*, who, impressed by Skrewdriver, could not believe that 'this was their second proper gig.' Particular mention was made of Ian Stuart, 'a stocky front man whose veins stand right out on his forehead — he puts that much into it...'

That May Chiswick arranged more gigs for Skrewdriver. The highlight for Grinny was a sort of mini-tour with the Damned:

We did quite a few gigs with the Damned. They were on a much bigger tour and we were doing three dates with them in south London and then down to the coast. We did Hastings Pier Pavilion at the height of the summer and the place was full of deckchairs! [This was on Saturday, May 21. The other support band was the Adverts.] The last time I'd been there was on holiday with my parents when I was about 14 and they let me go and see Status Quo. The next time I was there we were playing! It was a huge pavilion and there could only have been about 200 people there, you could see that beyond about 20 rows of people it was just deckchairs. I used to love playing with the Damned, they were great, I think we

got those gigs through Effie because of her friendship with Chris. I remember standing in the wings at one of their gigs and what Chris Miller used to do was he'd cover his drum skins with talcum powder and then the first beat at the start of the first number he'd just hit everything as quick as he could and he'd just disappear in a cloud of white dust, it was a great effect especially with a bright light behind.

On May 20, some four weeks after its scheduled release date, the debut single by Skrewdriver eventually emerged, featuring two raw punk blasts. The A-side of 'You're So Dumb,' written by Ian Stuart, was anti-drugs, which 'didn't make us too popular in certain circles because it was quite 'hip' to take drugs and we were 'thickoes' from a northern town who were coming down south and slagging off something that was quite 'hip' to do,' Stuart would later recall.25 The B-side, 'Better Off Crazy,' was a songwriting collaboration between Ian Stuart and Phil Walmsley. The band was happy with the record, but it did attract some negative reviews. Cliff White wrote in the NME of June 19: 'I have to admit that I haven't the slightest idea what this raucous and distorted slab of nonsense is all about. I'm so dumb I've probably just praised it.' Paul Simonon of the Clash said in Sounds of June 25: 'If you were blitzed out of your mind you could probably tap your foot to it. Title's really bad, too.' Nevertheless, the first pressing of 1,000 copies, which comes in a green laminated picture sleeve, sold out. Repressed, the second pressing had the same artwork, but the picture sleeve was not laminated. Three weeks after the release of the single, Ted Carroll expressed his delight about the band and the single in *Melody Maker*: 'Skrewdriver is a band we like. They have had no press coverage and it is not available in the bigger stores, but more than four thousand copies have already been sold.' The single was reissued by Chiswick Records in a totally different orange sleeve in November 1977.

Pearce, The First Ten Years, Chapter 1.

On Monday, 23 May, Skrewdriver played the Rochester Castle in Stoke Newington. This was followed days later, on Friday, 27 May, by a support slot for the Movies at Dingwalls, Camden, which was reviewed in the *NME* of 11 June.

On May 31, Skrewdriver supported the Police at the Railway Hotel, Putney, forever remembered for the violence after the gig as Grinny recounts:

All night at the gig people were talking about the Teds coming down from a nearby Ted gig featuring Shakin' Steven & the Sunsets. Near the end of the night punks and the Police began to disappear rather quickly. We hung about packing away gear. We started loading the van up when we heard this noise, I looked up and there was this gang of about 20 Teds coming towards us shouting, 'Get the bastards!' I was at the back of the van, outside it with the back doors open. I thought, well, I'm not going to run, as I grabbed a cymbal stand and decided to battle it out. I saw one Ted approach and I swung the stand at him. I caught him somewhere high on the arm. But next thing I knew I was surrounded by Teds, one of them picked up a mic stand. It was one of those heavy ones with the cast iron feet and wham, straight in the mouth. I saw flashes and stars and ended on the floor in the middle of the road. My head was spinning and everything was going in and out of focus. I could not pick myself up. Next thing I remember was police and ambulance men picking me up and putting me in an ambulance. I was taken to Queen Mary Hospital in Roehampton where I had 36 stitches put in my mouth. Two of my teeth had been knocked straight out, never to be found again. Revenge came quickly, though not from me. I was patched up and leaving the hospital with Effie, our manager at the time, when I saw a Teddy Boy coming in on a stretcher with facial wounds. Apparently, after I had been taken to the hospital, the band all got back in the van, minus its windows. Kev was driving, Ian was next to him in front, then there was Phil and Kev's brother Sean, who had come down from Blackpool to see the gig. As they were driving back Ian spotted a group of Teds walking on the pavement towards the van. He told Kev to get close to the pavement and then put his foot down. The van had sliding doors, so as they got near, Ian slid open the doors and went whack with a mic stand.

In June 1977, Skrewdriver relocated to London. On Saturday, June 4, Skrewdriver supported Chelsea at the Marquee Club in Wardour Street, where every major rock band of worth had played on the tiny stage. Phil Walmsley has fond memories of playing the Marquee: 'The Marquee we did more than once, three times I think. I remember vividly doing the Marquee with Chelsea on the day England had played Scotland at Wembley, the place was full of football supporters and it was a really great night, we just couldn't go wrong. I reckon we headlined there once and supported a couple of times, but it was the highlight of the whole thing for me. It was just such a nostalgic place, the dressing rooms hadn't changed. They'd never painted it. It was just covered in graffiti. It was a real buzz to play there.'

On Thursday, June 9, Skrewdriver and Sham 69 played the Roxy Club. Both bands had started to attract a skinhead audience. Kevin McKay remembers:26 'We attracted skinheads from Chelsea, West Ham and Arsenal and they all came to see us. Ian would go out fighting with them afterwards because he loved all that type of crap and all the fans loved him. So when we did a double headline gig at the Roxy with Sham 69 we played first. When they played, our skinhead fans were running on stage and booing them because Sham didn't go out fighting with them. It was a bit sad really because it wasn't about the music, it was just the fighting.'

Interview with Kevin McKay, *The Roxy London WC2*, Paul Marko, page 290.

On Saturday, 18 June, Skrewdriver supported the Cortinas at the Marquee, Wardour Street

Violence also seemed to follow Skrewdriver. Admittedly some was of its own making. On the night of 30 June 1977 Skrewdriver supported 999 and the Boomtown Rats at the Music Machine, Camden. The Rats were poised for big things. Accounts differ of what befell vocalist Bob Geldof that night. According to Phil Walmsley:

The violence was becoming a regular occurrence, Don [Ian Stuart] had started knocking around with a few people who were that way inclined. We played a gig with 999 at the Music Machine which was also the Boomtown Rats' debut, we'd played a good set and so had 999, then Geldof came on with long hair and posing about like Jagger. Don was getting very angry and this guy took it upon himself to teach Geldof a lesson on Don's behalf, or that's how it was seen. He strode up onto the stage, walked straight up to Geldof and hit him hard, knocking him over, there was blood everywhere. He then just walked off the other side of the stage and wasn't even thrown out. He came back and stood with us! Don was laughing and patting him on the back. I was very uncomfortable with this. I didn't want any part of it. I think that was perhaps the start of it. The word got round that these people were acquaintances of ours, although in reality they were acquaintances of Don's.

According to Kevin McKay:

We went on and our sound was crap so our fans were really pissed off. 999's was

pretty good and then the Rats came on and theirs was fabulous. We had a fan called Vince (Boots) who was a bad lad and it was rumoured he was later put inside. He got a pint pot, the old type with the handle, and threw it as hard as he could at Bob Geldof. It missed him, hit the front of the stage and smashed. If it had hit him it would have killed him and there would have been no Live Aid or anything! So he walks through all the bouncers, up the steps onto the stage, gets hold of Bob Geldof and kicks the shit out of him. He's got hold of him at the front of the stage and he's hitting him in the face and all the bouncers are just too astonished to do anything. Then he throws him on the floor and walks back to us, then goes off to get a beer. Within minutes we are surrounded by bouncers, taken downstairs through the front, into the lobby. We walk up the stairs because we don't want anything to do with it and then suddenly the bouncers produce coshes and start beating the shit out of some of our poor fans and Ian and Grinny. Last thing I see is Ian is outside and he's trying to pick up a bike to throw it but it's chained to some railings and the bouncers are coshing him over the head. He went to hospital I think with Grinny and some fans.

Elsewhere the assailant is identified as 'Big Vince,' a punk with a violent reputation.27 Whatever the truth, Skrewdriver was definitely grabbing its fair share of the headlines, but violence attracted more of a violent audience.

Paul London, Nazi Rock Star, page 21.

More gigs followed in the month of July.28 On Friday, July 1, Skrewdriver were bottom of the bill at the Roxy Club, supporting Wayne County & the Electric Chairs, Alternative TV and the Tones. On Friday, July 8, Skrewdriver headlined at the Roxy. Misfortune awaited the band at the end of the gig. Phil Walmsley explained: 'All the gear had been taken out and loaded into the van. We'd locked up and gone back inside for a drink, and when we came out the van with all the gear was gone, never to be seen again. Chiswick had to buy us new gear, but there was a delay with the insurance money while the claim was verified. We had a series of gigs coming up so we had to go on the 'scrounge' and Effie [the band's manager] knew Paul Weller's Dad quite well. He was managing the Jam, and she arranged for me to borrow Paul's gear for a week because they weren't gigging at the time.'

Skrewdriver may have supported the Damned at the Marquee on 5 July. However, one source states the concert was cancelled. (www.whiterabbitskgs.co.uk)

On Tuesday, August 2, Skrewdriver supported Penetration and Generation X at the Vortex. On Saturday, 13 August, Skrewdriver supported Penetration and Cyanide at the Roxy Club.29 The dates of many other gigs are not known (High Wycombe, Dunstable and Rebecca's, Birmingham). Birmingham was a night Phil Walmsley would rather forget:

Unconfirmed, although Skrewdriver and Cyanide were advertised to play.

That was a bad night because we had to come off. The crowd were all tabloid punks who thought it was cool to shower the artistes in saliva. Absolutely awful, it was like standing in a rainstorm, a horizontal rainstorm, we went on and it was just coming at us. After the first number we just stopped. The DJ said it had to stop or we wouldn't be back, so we came back on and a bit later a fight broke out and they'd started spitting again, somebody threw a glass at the stage, so we had to go off again. The promoter called it off, we'd only done about four or five

numbers, but that was it so we were back in the van to London. It was a pretty grim experience. We didn't really venture anywhere north of Birmingham until later versions of the group. We were really concentrating on London.

By now, Ian Stuart had started to grow disillusioned with punk, which in his opinion had turned 'a bit left-wing,' remarking:30 'Whereas before everyone came along and had a laugh and danced about, it got to the stage where it became high fashion and people would just stand there seeing who had the most drawing pins through their nose. When it got to that stage it got really silly.'

Interview, fanzine *Last Chance* no. 11.

In August 1977, Skrewdriver entered Riverside studio and recorded material for an LP and two singles, which was produced again by Roger Armstrong and engineered by Neil Richmond. Phil Walmsley remembers of the recording sessions: 'We were back at Riverside and once again it was mainly at night, the engineer was a guy called Neil, good bloke, laid-back long-haired hippy type. He was very experienced which was just as well because we were complete novices in the studio. All the songs were written by Don and I, apart from the covers of course, but he wrote most of the lyrics. That's an acoustic guitar on 'Where's it Gonna End,' actually I think Don wrote that riff. The recording sessions were great... It was quite a time-consuming process. It would sometimes take several hours just to get the drum sound! We did a few guitar overdubs. Most of the vocals were double-tracked to give it more power which meant that Don had to sing the same vocal exactly the same twice.'

On September 9, Skrewdriver headlined the Roxy with support from the Wasps. On Sunday, 18 September, Skrewdriver supported the Motors at the Electric Circus in Manchester.

Soon after, at a photo shoot at Shepperton Studios, Surrey, 'things came to a head' between Ian Stuart and Phil Walmsley: 'We were having a photo session, Roger Armstrong [of Chiswick Records] came in and said that the album was due out soon and we needed to sort out the publishing rights for royalties. Who wrote what? Don was adamant that I had not had a significant input to the songwriting, we argued about it and he turned to take a swipe at me which I dodged. That was the final straw as far I as was concerned — he wanted to go down the skinhead route, I was not happy about that at all. From his point of view I was going to stand in his way so I think he was looking for some way to get me out. The others had agreed to shave their heads, I was under serious pressure, their view was we were getting nowhere and this was our new direction. Don needed to create some sort of rift to get me out and he got what he wanted.'

Phil Walmsley quit the band. He was replaced by Ron Hartley, also from Poulton. 'He looked the part; he had been a skinhead in the past and was quite happy to be one again.' Regarding the new skinhead image of the band, 'Grinny' recalls, even if the time frame of events is disputable: 'All of us had grown up with the skinhead, suedehead and bootboy fashions of the early 1970s. I decided in 1977 that I had always been happier with the skinhead thing than the punk thing. So I got my haircut, boots, Levi jeans and jacket and away I went. Later, when Ian saw me — this was the time between Phil leaving and Ronnie joining — he decided the band should become a skinhead band. Ian was always well into the skinhead thing, he loved the violence. Kev was not too keen, but went along with it.'

Kev's girlfriend, Kathy, was actually more against the idea of his turning skinhead, commenting: 'You look ridiculous.' However, Skrewdriver did not look ridiculous to the skinheads who had already latched on to the band, including a certain Graham McPherson, better known as Suggs. Ian Stuart and Suggs became good friends and Ian got him a 'job' as a roadie for the band. The job did not pay, but did have its benefits:

the young Suggs no longer had to pay to get into gigs!

Now, as a skinhead band, Skrewdriver attracted more and more skinheads. Many became friends with the band. Most were political, either National Front or British Movement. And still Ian Stuart took no interest in politics, even though he did not like the blacks he had met in London. 'They all seemed to have a chip on their shoulder,' he would later comment.31 He did not like the lefties either. They reminded him of unpatriotic students. Anyway, despite some reservations about the band's new image, Chiswick Records arranged a couple of high-profile nationwide tours with the Sammy Hagar Band and the Pat Travers Band.

Ibid.

October 1977 proved a most turbulent month. On October 7, some four months behind schedule, Chiswick Records released a new Skrewdriver single, a double A-side with 'Anti-Social' and a cover of the Rolling Stones' '19th Nervous Breakdown' (catalogue number NS-18). Dedicated to the Teds, 'Anti-Social' was a marked improvement over the band's previous vinyl effort, boasting an instantly catchy chorus, whereas '19th Nervous Breakdown' was particularly limp.

The new single met with mostly encouraging reviews. Peter Silverton wrote in Sounds of October 8: 'This is stupid, crass, crude, maybe even half-witted, and I love it. It's exactly what happens when rock 'n' roll is left in the hands of borstal fodder... How they manage to get away with singing 'Breakdown' which is about the kind of neurotic bitch they'd never get near even if they were rich and famous, is way beyond me. Raw punk with absolutely no redeeming features but guts, honesty and chutzpah.' Ian Birch wrote in *Melody Maker* of October 8: "Anti-Social" has a stirring chorus and is formularized football terrace drone. Their version of the Stones evergreen is a different matter; assured, uncluttered and exciting.' Charles Murray said in the NME of October 15: 'Ere, you lot: no Elvis, Beatles and Rolling Stones in 1977! If you're going to take the Eternals on at one of their own songs you better be prepared to have more on the ball than this if you expect to get away with it. Nice try, but...' The single sold some 14,000 copies in the UK in the first two weeks after release, which really does suggest that Skrewdriver had 'hit back with the weapons of hard, pile driving rock.' On Tuesday, October 18 Skrewdriver with Ron Hartley on guitar headlined the Vortex, which was packed wall to wall. The support bands were the Tickets, the Menace and the Mutations. In the audience were John Peel, the Who's Keith Moon who was 'quite a fan' of the band, as well as representatives of the Sammy Hagar Band. Yes, it was a big night for the band. Predictably, violence erupted. It was some of the worst the band had experienced. This, of course, put paid to the tours with the Sammy Hagar Band and the Pat Travers Band. Nevertheless, the John Peel session went ahead as planned the next day.

Gary Hitchcock, who was among the first of the second generation of skinheads and a member of the British Movement, said of Skrewdriver and the gig at the Vortex:32 'Skrewdriver were the first real skinhead band. We met Ian Stuart at a Sham gig at the Roxy in '77. He told us about Skrewdriver, said they weren't like Sham, that they were skins, so we spread the word about and there was a massive turnout. Down the Vortex it was. We never knew there were so many skinheads around and they were all geezers. No one looked under 25, and they played all the skinhead reggae stuff that we hadn't heard for years. It was great, 'cept when Skrewdriver came on everyone went mad, smashing things up. Then skins were banned from the Vortex, the Roxy, and the 100 Club and Skrewdriver got booted off the Pat Travers tour…'

Interview with Gary Hitchcock, Panther and Terry Madden, *Sounds*, date unknown. Name corrected.

Charlie Sargent was another skinhead and British Movement member who saw

Skrewdriver and Sham 69 during the summer of 1977. Charlie Sargent had joined the BM in 1976. Only three skinheads had joined the BM before him and they were Gary Hodges, Gary Hitchcock and Steve Hamer, a trio who would later gain notoriety as members of the 4-Skins.33 Charlie Sargent first met Ian Stuart at the Vortex, albeit briefly, and then again at the Roxy. Notably, Ian did not seem too interested in politics. 'Grinny was the better one with us lot,' he recalled years later.34 The BM lot was mates with Kev Wells, who was a roadie for Sham 69. They went to see Sham 69 at Harlesden and Kingston, where it kicked off after they were tricked and locked in the foyer.

Gary Hitchcock would later admit to *Sounds* [date unknown]: 'When we started it was really extreme to be NF. There was only a few of us who were BM. I used to think it was great. But the BM hated us and slung us out. They thought we were degenerates for going to gigs. I'm not political anymore.' Panther, who went on to sing for the 4-Skins after the departure of Gary Hodges, was also joined BM.

Interview with Charlie Sargent, fanzine English Pride no. 1, 1992.

Charlie Sargent recalls the presence of fellow BM member Glen Bennett at both Sham gigs, as well as a young skinhead from North London nicknamed Suggs at the Kingston gig. Suggs' best mate was Terry Madden, who also knew the BM lot. When Suggs became the lead singer for a group called the North London Invaders the BM lot went to see them at their first proper gig at the City and East London College. Suggs asked them to behave themselves, but it kicked off when an anti-NF film was shown. Gary Hodges threw a photocopier through a window and the hall was smashed up.

Through fighting the Teds, who were very much the enemy, Charlie Sargent got to know Martin Cross, a skinhead who was nicknamed Meathead. He was the Teds' number one target! Martin Cross was NF, not BM.

On October 19 Skrewdriver recorded a John Peel session of four tracks at BBC's Maida Vale studios: 'Streetfight,' 'Unbeliever,' 'The Only One' and a new version of 'Anti-Social.' Ian and the band were pleased with the output. The session was broadcasted on October 28.

In the aftermath of the Vortex gig and increasing evidence of skinheads' involvement with the NF, the music press rounded on both Skrewdriver and Sham 69 to denounce the right-wing skinheads in their audience. Unlike Jimmy Pursey and Sham 69, Ian Stuart was not prepared to distance himself from his friends and his audience as a means of hitting the big time in the music industry:35 'We refused and Sham 69 said okay. So Sham 69 became very big and we got banned from everywhere. They banned all of our adverts from the music papers and everything. All this was in 1977.' Ibid.

Sham 69 did go on to enjoy commercial success, but its skinhead audience never forgave the band for this act of betrayal. BM skinhead Gary Hitchcock said of this: 'Sham 69 were the first band we followed.... But he [Pursey] used us. He dressed like us and encouraged us to come but as soon he started getting famous he didn't wanna know. He started slagging us off in the music press.'36 Gigs were plagued by violence. Sham 69 also went on to play the 1978 Rock Against Racism Carnival 2 in Brockwell Park, Brixton, which clearly stated their intent. Curiously, rather than avoid confrontation, Jimmy Pursey actually welcomed NF skinheads to his gigs in order to win them around by argument. He had created a monster he could not control.

Sounds interview with Gary Hitchcock, Panther and Terry Madden, date unknown.

With the music press growing increasingly hostile, Skrewdriver faced an uphill battle when, on November 18, Chiswick released their album *All Skrewed Up*. The album was housed in a picture cover printed in four different colours, yellow, green, orange and pink. Featuring 13 tracks, 12 original compositions and one cover version, the Who's 'Won't Get Fooled Again,' the album played at 45 rpm for a running time of just 26 minutes. The band had different views about the finished product. Even though Ron Hartley appears on the cover, Phil Walmsley is credited and thanked. For Phil Walmsley, the record had its flaws: 'As a package it was a bit of a novelty record, it spun at 45 rpm and lasted 26 minutes. Some of the tracks were quite good, I'm quite happy with the part I played bearing in mind the limitations of the time, but some of the lyrics are a bit trite. I don't think we got involved enough in the mixing, the bass sound isn't good, some of the tracks are just not charged, not angry enough. Actually the earlier session for the single produced a much more powerful sound.'

Grinny, however, was much more vocal: 'All of the band thought that *All Skrewed Up* could have been done better. It was commonly thought that Chiswick always did things on the cheap as far as recording, advertising, etc. went. The album was recorded over a few days. It is virtually live. There were just a few overdubs on vocals and guitar. Trouble was all the tracks were over in two–three minutes. I'm no technician. I don't know why the album came out at 45 rpm. The songs on it were what we played live, so it was a good representation of the band. But we all felt the sound was a little tinny... When *All Skrewed Up* came out Chiswick only pressed a few hundred copies to put in shops. They sold well and ran out, and we had to wait for more copies. By that time we had lost momentum.'

Nevertheless, *All Skrewed Up* received some decent write-ups. In his review for *Sounds*, Mick Hall may have mocked the band with the headline 'Skroodrivaa: awl thai need iza brane' and been less than complimentary when he wrote: 'Their choice of material though on all accounts is almost completely uninspiring. Sincere and honest they probably are. The writers of great songs they definitely are not.' But he went on to say: 'There is no doubt in my mind whatsoever that Ian, Ron, Kev and Grinny rightly deserve their place up there alongside their contemporaries as far as sheer rockability is concerned' and 'there is no way Skrewdriver can be written off yet.'

Roy Carr, writing for the *New Musical Express*, praised the band, Ian in particular, but was not so forthcoming about the songs: 'Skrewdriver don't need to warm up other people's leftovers because in singer Ian, these Blackpool boot-boys have (potentially) one of the best gravel-throated vocalists to emerge this year, whilst Ron (guitar), Kev (bass) and Grinny (drums) give the listener the distinct impression that they would be better deployed on more adventurous chords and rhythms.' Again Skrewdriver had delivered the goods and the album sold well, but Chiswick Records had started to get cold feet about the band they had once proudly championed. Yes, they were concerned about the violence at Skrewdriver gigs, but for Roger Armstrong the fun had also gone out of punk, explaining: 'The whole punk thing in general was disintegrating a bit by then and the cliquey scene that had started in '76 had fallen apart.' To let things blow over, Ted Carroll suggested that the band get away from London. They returned home.

Unlike the year of 1977, the years 1978–79 are not particularly well documented.37 Little more was heard from Skrewdriver until March '78 when Ian Stuart wrote an open letter to the *New Musical Express*:38 'I am writing this letter to put a few things straight. Number one is that Skrewdriver are no longer a skinhead band due to the increasing violence at our gigs. We also realise that as a skinhead band our gig schedule would almost be non-existent due to the skinhead's violent image.'

What follows is based on numerous titbits of information, some of which appear contradictory: interviews with Grinny and Phil Walmsley, concert adverts for the Mayflower Club, the *NME* review of 9/9/1978, Ian Stuart's letter to the NME of 18/3/1978...

New Musical Express, 18 March 1978.

Ian Stuart then went on to complain about Jimmy Pursey: 'Another matter I would like to bring up is the fact that I keep reading about Jimmy Pursey telling everyone who wants a fight to go to our gigs. Skrewdriver would very much appreciate it if Pursey would keep the problems in his audiences to himself. We have got enough of our own. If he cannot control certain sections of his audience that's tough, and don't load those problems onto someone else, especially us.'

That same month Chiswick Records pulled the plug on Skrewdriver's third single (with catalogue number NS-28), which would have featured 'Streetfight' and 'Unbeliever.' However, a few acetates of this single do exist. Reasons for the cancellation of the single differ. According to one source,39 the single was cancelled 'as the band announced in late February their decision to break up after Stuart was seriously wounded outside a Fairport Convention gig in Blackpool.' Even if this is true, Skrewdriver were very much a going concern soon after and Phil Walmsley was back in the band. Phil Walmsley remembers:

45 Revolutions 1976–1979, Panciera, 2007, page 637.

Don and Kev came back to Manchester at some point around January '78. I think the band only limped on for a couple more months after I left. Don ended up at the flat Mark [Radcliffe] and I rented for quite a while, he was still a skinhead which made things a bit awkward at times. He was as nice as could be because he needed us now. We started going to gigs, he still had the Chiswick contract, he wanted to get something together so he found this guy from Oldham, a sort of entertainments agent, who persuaded us to reform but with Ron on guitar and me on bass. We needed a drummer so Mark was asked and he agreed. Very quickly the agent got us a headline gig at a festival at Groningen in Holland. The week before the Vibrators had headlined and the week after it was Lindisfarne!! We 'borrowed' Grinny's drum kit out of his garage while he was away and began a week of rehearsal in a church hall in Poulton. We had a couple of guys with a big Mercedes van and a great PA to do the sound for us over in Holland. Apparently they used to be the singer and drummer out of Shabby Tiger, a '70s glam rock band. Anyway it poured down all weekend, it was badly organised, it ran late, and we were blown away by some band from Newcastle. By the time we went on the weather was awful, the sound was dire and people were drifting away. On the way back our agent was stopped at customs and we never saw him again; the main problem was he had all the money. The two lads out of Shabby Tiger were not happy, they just took us to the M6 and dropped us off at the first service station. We had to hitch back.



On Saturday, 5 August, Skrewdriver played AJ's, High Street, Lincoln. Chiswick booked Skrewdriver a nationwide tour with 32 dates, but again the band found itself shrouded in controversy. Because of the band's earlier skinhead and violent image, venue after venue closed its doors to the band. With 15 dates wiped off the tour, Ian Stuart complained in the local press: 'I think it is very unfair that we are branded as a certain type of band just because of an image that was wrong in the first place and is certainly not true of the band as it stands at the moment.'

AJ's HIGH STREET, LINCOLN Seturday 29th July RICH KIDS + SLITS Friday August 4th EDDIE AND THE HOT RODS Saturday August 5th SKREWDRIVER

To play the remaining dates of the tour, Skrewdriver teamed up with punk band Bitch who were led by peroxide girl vocalist Sharon 'Charlie' Green, with ex-Drones guitarist Gus Gangrene a.k.a. Gary Callender, Glenn Jones also on guitar, a guy called Gabby Gowen on bass, and Martin Smith on drums. Phil Walmsley recalls two of these gigs in particular:40

The author has assumed that the two gigs in question were part of the original tour.

At the Mayflower in Manchester I cut my left hand quite badly on a broken glass after fooling around with Gus/Gary backstage. There was blood everywhere, I should have been stitched really, but we were due on in ten minutes, so I bandaged it with a towel and went on and played. We did a gig at Sutton in Ashfield which the so-called promoter had failed to advertise and nobody turned up. He paid us in beer and we all got absolutely hammered. At the end of the night we all jammed together, Don with Glenn and Gus both of Bitch on guitars, me on bass, along with the Bitch drummer. The police turned up because of the noise and asked who was driving the van, which was a good question as most of us were incapable of even standing up. They drove us and the van to the nearest lay-by outside their jurisdiction and told us to stay there until the morning. Mark [Radcliffe] and I had had enough by then and quit soon after.





by a bout of anti-skinhead hysteria. Of their planned 32-date tour only nine dates remain and all six of their London dates, including the Hope and Anchor and the Rochester Castle, have been cancelled. Skrewdriver's manager claimed: 'No one will touch us because of our skinhead reputation. Skrewdriver's remaining dates are Nottingham Sandpiper Club 22 Aug, Leeds Fford Green Hotel 24, Lincoln AJ's Club 26, Kirkcaldy Station Hotel 27, Oldham Tower Club September 2, and Aberdeen Ruffles Club 6.'

Skrewdriver and Bitch did play Fforde Green, Leeds on Thursday, August 24. The concert was reviewed by Emma Ruth for the *NME* [which appeared in print on September 9]. Interestingly, she made mention of a Skrewdriver line-up which included Glenn Jones on lead guitar and Gary Callender on rhythm guitar.41 Her review was damning: 'Very definitely a band which won't be playing the Fforde Green in a hurry again, Skrewdriver could use some lessons in integrity and commitment — if they have had a rough deal, this was no way for the new line-up to put the record straight.' The author does not know if the remaining dates were played, but Bitch was advertised as support at Lincoln. Ian Stuart was not deterred from continuing in music. Phil Walmsley recalls of what happened next:

This suggests that Phil Walmsley, Mark Radcliffe and Ron Hartley had quit the band while on tour or Skrewdriver had toured with a new line-up including both guitarists from Bitch.

Don ended up living at Sean McKay's student house in Salford. He decided it was time for a change again and that the music scene needed a good rock band! He rang me up and was so enthusiastic and persuasive that I went along with it. Grinny was back on drums, Kev McKay was on bass, I was on guitar and Chris Cummings also joined on guitar. I remember going round to Chris' house in Blackpool with Don, we persuaded him to quit his job and join the band! I think we did about three gigs, the most memorable one being the support slot with Motörhead at King George's Hall in Blackburn [on 24 September 1978]. Not long into the gig Lemmy somehow broke his bass and borrowed Kev's. He practically wrecked that too — it was a sorry sight at the end, covered in deep scratches from the bullet belt he always wore. We were pretty dreadful really. The material was crap, mainly new stuff that Don had written, plus a few leftovers from earlier times, anything that could be done in a rock vein. It all fell apart very soon.

Undoubtedly the support slot with Motörhead came courtesy of Chiswick Records.

Ian Stuart soldiered on. He formed yet another incarnation of Skrewdriver, comprising McKay, plus three former members of the band Bitch: Glenn Jones on lead guitar, Martin Smith on drums, and Gary Callender on rhythm guitar. The sound of the band now progressed (although some might be tempted to say regressed) from punk to rock. This was the influence of Jones. Stuart explained: 'Glenn was a brilliant guitarist, he really was good. He would have been wasted on doing punk music.'

The new-look Skrewdriver gigged in and around Manchester, playing the Mayflower Club on Saturday, 28 October as support to the Lurkers and the same venue again as the headline act on Friday, 10 November supported by Bitch. Then the band started to venture further afield. On Saturday, 2 December, they played Clouds, Edinburgh. On Thursday, 28 December, they supported mod band Beggar at the Palace in Mountain Ash, a small town in South Wales.



Things started to look up for the band when they signed a recording contract with independent Manchester label TJM [Tony Johnson Music], which had previously released records by local punk groups such as the Distractions and Slaughter and the Dogs.

In February 1979, TJM released the Skrewdriver 'Built Up Knocked Down' 7", featuring three songs recorded two months earlier at Smile Studios with Steve Fowley co-producing. The A-side, 'Built Up Knocked Down' written by Ian Stewart [sic], is a rock ballad, complete with lengthy guitar solos courtesy of Jones, whose contribution Stuart described as amazing. Lyrically, the title track recounts Stuart's experience of the music business, which had built up and then knocked down Skrewdriver. The two cuts on the B-side are punkier, just. 'A Case of Pride' is a tale of someone leaving home, ending up with no money, living rough, but too proud to go back home and admit failure:

You're wondering how you'll make it through the day Pack your bag and then you'll get up on your way

Once you had the money baby, and you didn't have to steal You're a case of pride and I know just how you feel You can't go home cos they'll see that you have failed Can't afford much food and you're looking pale

Once you had so many true ambitions in your head Now you sleep in a railway arch but you can't afford no bed Once they told you about the things that they'd achieved Made you feel so useless that you had to leave

Curiously, the bitter lyrical content of 'A Case of Pride' is in stark contrast to the optimistic even romantic 'Breakout,' written by guitarist Jones, about a budding musician who breaks out of his mundane life and surroundings by moving to London to seek fame and fortune. Ignored by the music press, the 'Built Up Knocked Down' EP sold poorly. Again success had eluded Ian Stuart, who decided to disband the band and return to Blackpool where he joined the National Front. By his own admission, when he joined he was 'like a little right-wing Tory.'42 He devoted himself to the National Front, becoming the local YNF organiser for the Blackpool and Fylde branch in Lancashire.

Interview with Ian Stuart, fanzine English Rose, 1987.

With music still running through his blood, Ian Stuart went to see local new wave band Section 25 play the Imperial Ballroom, Blackpool in June 1979. Vincent Cassidy of Section 25 reveals:43 'Our first Imperial [Ballroom] gig, playing for the Blackpool Sixth Form College Dance. Ian Donaldson, the singer of Screwdriver [sic], came up to

us after our show and told us 'You need to rehearse more.' I later helped them out by drumming for Screwdriver at a few rehearsals. Ron Hartley, one-time Screwdriver guitarist, also auditioned for same position in S25 but was turned down.'

www.section25.com/25concerts.html

Fed up with life in Blackpool, Ian Stuart returned to London. Hanging around with people from the National Front, he met *Bulldog* editor Joe Pearce, who convinced him to reform Skrewdriver and join the newly launched Rock Against Communism. As already stated, Skrewdriver failed to show at the RAC concert in Holborn. Soon after, Ian Stuart formed a new band called the Manor Park Royals, featuring a certain drummer by the name of Glen Bennett, a member of the Leader Guard of the British Movement who had briefly played with the Afflicted, a punk band with a right-wing following. Glen Bennett is also remembered for battering Sid Vicious once at the Roxy Club. The following week he got into a fight with John Harding, igniting the rivalry between East and West London skinheads to a new level. The Manor Park Royals proved short-lived.

The paths of Charlie Sargent and Ian Stuart crossed again in the front bar of the Dublin Castle in Camden where Madness was playing and Ian was doing some roadie work for the band. Ian and lead singer Suggs were good friends. Charlie Sargent was in the company of fellow British Movement skinheads and a couple of Arsenal hooligans. This was the first time Charlie Sargent had a really good chat with Ian and marked the start of their friendship. Later that night, the BM skinheads and hooligans badly beat up a punk selling weed. Ian Stuart was with them, but did not get involved; he just looked on from across the road.

CHAPTER TWO **1980–1982**

Between 1980 and 1982 a small number of punk and skinhead bands taking a nationalist stance started to emerge in and around London. There were the Ovaltinees, Peter and the Wolf, London Branch and Brutal Attack. And yet, curiously, they went unreported by the likes of *Bulldog* and *Rocking the Reds*, the mouthpiece of Rock Against Communism. In fact, Oi bands were grabbing all the musical headlines. Oi was punk music from the streets, played by working-class bands for working-class kids. The bands did not have an overt political agenda, but the self-styled beat of the streets attracted predominantly young white skinheads and football hooligans, some of whom had nationalist tendencies.

Championed by *Sounds* journalist Garry Bushell, who had given this new movement its name, Oi flourished. It was Garry Bushell who compiled *Oi! The Album* for EMI, which was released in November 1980 and features a mix of new bands like the 4-Skins and established ones like the Angelic Upstarts and the Cockney Rejects. And it was Garry Bushell who was responsible for the short-sighted choice of Nicky Crane, a well-known British Movement activist, as a skinhead cover model for the *Strength Thru Oi* LP released by Decca Records in May 1981. Nicky Crane was actually serving a prison sentence at the time for racial violence. Garry Bushell later explained:

Here's the truth: the original model had been West Ham personality and then bodybuilder Carlton Leach. Carlton had turned up for one photo session at the Bridge House that didn't work. He never turned up for the second one. Under looming deadline pressure I suggested using a shot from a skinhead Xmas card which I believed was a still from the *Wanderers* movie. In fact it had been taken by English skinhead photographer Martin Dean. It wasn't until the very last minute, when Decca had mocked up the sleeve, that the photo was sufficiently clear to reveal Nazi tattoos. We had the option of either airbrushing the tattoos out or putting the LP back a month while we put a new sleeve together. I hold my hands up. My mistake. Sorry.

However, Crane was a proverbial 'storm in a teacup' when compared to the 'disaster of Southall,' from which Oi never recovered. On 4 July 1981, leading Oi bands the Last Resort, the Business and the 4-Skins played the Hambrough Tavern in Southall, a racially sensitive area. Two years before, an election meeting by the National Front had sparked serious rioting, which had resulted in the death of schoolteacher Blair Peach at the hands of the police. Racial tension was still running high.

The gig erupted into a race riot. Accounts vary of what sparked the riot. The bands admit there was some minor trouble between some skinheads and Asian shopkeepers before the gig, but 'nothing to justify' what happened later that evening. Local Asian

youths claimed that skinheads had attacked their elderly and their women, smashed shop windows and daubed NF slogans around the area. Either way, a large crowd of local Asians gathered not far from the venue to oppose the gig and the skinheads, wrongly suspected of being right-wing.

Protected by the police, the bands managed to play, but the night turned ugly when the Asians started to throw stones and bottles, and then petrol bombs. Even Garry Bushell would later comment: 'The sheer quantity of petrol bombs used by the Asians indicated they'd been stockpiling them for some days before.' Some 110 people were hospitalized and the venue was burnt down. It could have been worse, far worse. The Business were lucky to escape unharmed after getting out of their hired transit van five seconds before two petrol bombs went through the windscreen.

The national press turned on Oi, which was now tarred with the nazi brush. The bands and Garry Bushell could not defend the good name of Oi against the hysterical media backlash. The press claimed the bands had provoked the trouble by playing a gig to their largely skinhead following in a racially sensitive area. And yet the bands countered that they had played without trouble in the likes of Hackney and Brixton with large immigrant populations, not to mention the black and Asian skinheads who followed them. The *Daily Mail* even accused Garry Bushell, a well-known socialist, of masterminding this new nazi movement.

Rocking the Reds, the mouthpiece of Rock Against Communism, leapt to the defence of the 4-Skins with an article titled 'Southall Skins are innocent,' which starts with a quote from Gary Hodges, the singer of the 4-Skins: 'It was the blacks what made the first attack but the press, as usual, only believe it's the skinheads that caused all the trouble.' The article went on to accuse the music papers and the national papers of biased reporting:

They all condemned the 'racialist' and 'Nazi' thugs who had invaded and disturbed the natives. The *NME* (which openly supports the cause of the IRA) became so hysterical in its exposure of the Oi movement and the producers of the LP, that its Editor and Publisher are being sued for libel. The *Daily Mail* are also being sued for an article they published on July 9th. The establishment's cover-up job was soon to be exposed. On Friday 10 July Thatcher, who was opening a factory in Hayes, found time to meet tribal leaders from Southall and condemn 'Racists' for the riot. Later the same evening 2,000 Asians rampaged through Southall and firemen who answered 999 calls were shot at with air rifles. This time there were no Racialists to pin the blame on.

The Last Resort, the Business and the 4-Skins were not right-wing, but a small minority of their audience was. In fact, the 2 Tone ska revival bands like Bad Manners, the Selecter and Madness attracted more NF attention, more NF supporters and more trouble than Oi or punk bands.1 Bulldog, 'The Paper of the Young National Front,' enflamed the situation by claiming Oi as NF2 and promoting Oi records3 and bands like Infa-Riot, who had played a number of RAR concerts, Criminal Class, who had also played for RAR, Chaos, Blitz and the 4-Skins [who had refused to play for RAR, 'not wanting to be poster boys for Trotskyism']. Remarkably, the Angelic Upstarts, not noted for their support for the National Front, were even congratulated for writing 'England,' described as a 'classic patriotic song,' adding that the single 'has become one of the most popular records to be played at YNF discos.' Because of Southall the fear of violence and rioting was such that promoters and local councils cancelled bookings for the Last Resort, the Business and the 4-Skins. In an attempt to clear their name, the 4-Skins and the Business played a secret gig in August at the Prince of Wales, Mottingham, posing as country and western acts the Skans and the Bollguns

respectively. Filmed by BBC One news and current affairs programme Nationwide, the gig passed off peacefully enough, but the resulting 15-minute report only added fuel to the already smouldering funeral pyre of Oi. Again the bands felt misrepresented. Lyrics were quoted from the Criminal Class song 'Blood on the Streets' and distorted as rightwing!

Spartan Youth, a London punk band active between 1982 and 1984, attracted a small NF skinhead following in the belief that two members of the band were NF. This is denied by Mike F, a fellow punk who knew the band except for bass player Vince. Even if two of the band were NF sympathisers, all sources agree that the band's lyrics were totally apolitical. One person who saw them live a couple of times with Chaos thought they were hilarious: 'The bass player's party-piece at the end was, during a version of the Stooges' '1969,' he would come out in the audience and roll around the floor; he had an unfeasibly long guitar lead. They had a song called 'Douglas Bader' that started off with the 'Knees Up Mother Brown' refrain and went into a chorus of 'Douglas Legless, Legless Douglas, Douglas Bader.' Famously, Spartan Youth supported Peter and the Test Tube Babies at Feltham Football Club. Mike F was at the gig: 'We were all punks and Rockabillies. We were friends with Steve who ran and DJ'ed on Friday nights at Feltham Football Club. That is how they got the gig with Peter and the Test Tube Babies as they needed a support band at short notice.'

Bulldog, issue no. 21.

Bulldog, issue no. 24 and 26 (January 1982).

In contrast, there was no mistaking the political stance of the Ovaltinees from Crayford in Kent, who had started life as White Youth in 1979. Because of their name, White Youth had found it impossible to play live. After recruiting a new guitarist and bass player, the band changed its name to the Ovaltinees. Vocalist Mickey Lane, a member of the British Movement, said of the band's very humble beginnings:4

Interview with Mickey, fanzine Final Conflict no. 22.

Firstly, when we started there was no scene. In the beginning we booked gigs at local venues and because we had a lot of support, had no problems finding them. We were friendly with the mainstream Oi band Splodgenessabounds and started to support them and bands such as the Toy Dolls. During this time, 1980–82, we had interest from music papers such as the *Melody Maker*, *NME & Sounds*, all of who offered us coverage if we would drop our political stance. All were told to get lost!! We had offers of management from the Exploited's manager and a distribution from Secret Records. Also, at this time we were headlining at London venues such as the 100 Club, Skunx, Gossips, Red Lion etc... This may seem unbelievable now, but what you have got to understand is that at the time, there was no organised opposition to us and individuals were prepared to accommodate us. The pressure from the reds and the state came in gradually. One by one venues began to refuse us gigs, PA companies turned down our business and music papers no longer tried to bribe us!



Photo booth photo — Dognut on the left.



Dognut playing bass with the Ovaltinees at the Red Lion, Gravesend, possibly 1982.

In 1982, 18-year-old Dognut, who had been a skinhead for years, was recruited to play bass and took over from Stodge. Like Mickey and drummer G, his hometown was Crayford in Kent. He was good friends with the group before he joined them and had been to see them play as White Youth a few times: 'I seem to remember White Youth

playing at the Danson youth club in Bexleyheath and the Lovell youth club in Welling.'

Politically, Dognut was a nationalist. Then again, he was not alone, as he explained: 'The year was 1982 and the whole country was gripped by the most extraordinary patriotric fervour. Almost everyone I met was a nationalist.' He had been a member of the British Movement for a short period, but had not kept up his membership subs. Musically, he had some experience: 'Before I joined the Ovaltinees, I had previously played for a couple of local bands, one of them being modelled on the punk movement, and the other being a completely strange setup.' Nevertheless, Dognut would readily admit that he was not the most confident of bass players and did not enjoy the live arena: 'I always struggled with performing live concerts for the Ovaltinees. My bass playing was what I considered to be very poor and I had to concentrate so much while playing that I did not really get to see what was going on around me. I even had to watch what I was doing with my fingers otherwise I would go completely off course.' This really surprises his good friend Fitz: 'I would never have thought that. I was impressed by his playing. I was often round his house and he would put a record on and play along to it.'

The Ovaltinees supported Oi band Splodgenessabounds at Skunx on Friday, 26 March 1982. Dognut believes this was his first gig with the band. More gigs followed. Dognut again: 'I do remember playing at the Red Lion Gravesend at one of our regular appearances there and one of the support bands was called Angela Rippon's Bum (what a great name) from Tilbury. Unfortunately, after their set we came on and all hell broke loose with one great big almighty punch-up. We managed to play one and a half numbers before the pub owners and security for the band put an early end to that gig. Nevertheless, I still think that everybody at the gig had a good night out and enjoyed the evening's entertainment.'

Dognut did not play on the demo recorded by the Ovaltinees in 1982. The demo was later released on CD many years later.

The Ovaltinees started to produce their own T-shirts. They sold well. One design was based on a 1970s image of a woman advertising the Ovaltine malt drink superimposed on a Union Jack flag. The T-shirt carries the legend 'Come on then!' Remarkably, Eddie Stampton, who we will hear more of later, still has an original example of this particular design which he bought at the time.

Peter and the Wolf, who formed in a Kent suburb in 1980, were another outspoken nationalist band who were not prepared to compromise their beliefs. The original line-up was Peter on vocals, which partly explains the band's name, Matthew on guitar, Dan on bass and Peter on drums. In the summer of 1982, Mark Taylor replaced vocalist Peter, who recalls of the band's early days: 'I'd met the band at these early gigs and they asked me if I'd be interested. They were really good musicians, especially the guitarist. At my first practice I chose 'Bad Man' to sing, as I knew the words, and I was really impressed with their style which was based on the Rejects. In the early days, they played two gigs in someone's back garden and supported the Ovaltinees at Gravesend twice. The garden concerts proved favourites as they brewed loads of homebrew beer, very strong!'

Mark started to write songs for the group which had more of a political edge, like 'Livingstone' and 'Raped.' 'Livingstone' was about 'Red Ken,' the leader of the Greater London Council (immortalized by the punk group Menace) while 'Raped' concerned, in Mark's words, 'a six-year-old girl who was raped by an Asian bloke in Yorkshire and only got 25 days in prison for it.' After a slow start, nationalist skinhead band London Branch eventually made their presence known thanks to a helping hand from the 4-Skins. Vocalist Liam Walsh explained5: 'The band first formed in early 1980. We all used to go to gigs and watch bands like the 4-Skins as they lived in South

London with us, and after we had been rehearsing for a few months, the 4-Skins got us a support slot with them at Skunx in Islington. We only played a short set but we went down really well, especially with the right-wing element of the audience. It was also at that gig that I first met Ian Stuart of Skrewdriver. After our initial introduction into the scene, we started to play regularly with the 4-Skins, Skrewdriver, Combat 84, the Ovaltinees and a group of our mates also from Woolwich called the Diehards. We even secured a regular slot at the 100 Club with the Ovaltinees...' On 1 October 1982, London Branch supported Combat 84 and Vicious Rumours at the George pub, Hammersmith.

Interview with Liam Walsh, magazine Blood and Honour no. 20.





Eddie Stampton in Ovaltinees T-shirt with Adam Douglas

There was also Brutal Attack, a punk band with nationalist tendencies from Mitcham in Surrey. Vocalist Ken McLellan said of the band forming:6 'We formed in late 1979 as a backlash to all the shit that was around at the time. All the so-called skinhead bands i.e., Sham 69, Cock Sparrer and Menace, had run off the rails and let us down. All the promises were forgotten so I got some mates together, all of which were sympathetic to the Nationalist ideas and began plaguing the music industry with the truth.'

Interview with Ken McLellan, Australian fanzine *The Storm Troop* no. 1, 1987.

In 1980, the schoolboys of Brutal Attack played a number of sixth form discos. A veritable hotbed of left-wing activists, they did not last long! With a line-up of Ken McLellan on vocals, Scrome on bass and George Grimes7 on drums, Brutal Attack played their first proper gig on 27 June 1981 at the Phipps Bridge Community Centre, Mitcham, and the second on 13 July 1981 at the Cottage of Content, Carshalton. John Whittington joined on guitar for the third gig on 16 July 1981 at the British Polio Fellowship Hall, Sutton. The support bands were Panik, Savage Skins and Warning. This 'unity' gig came about because of fighting between the local punks and skins. Personally arranged by Ken McLellan, it featured the biggest local skin band (Brutal Attack), the biggest local punk band (Panik) plus Savage Skins8 (skins) and Warning (punk). Unfortunately most of the local punks were too scared to attend so the audience was basically the same as at a normal Brutal Attack gig! More gigs followed throughout 1981 and 1982:

George Grimes a.k.a. 'George Kamm' died in 2003.

The band often called themselves Savage Sex because they found it difficult to get gigs with such an aggressive name. Brutal Attack may have also played the 100 Club, Oxford Street and the Clarendon Hotel, Hammersmith with the Straps in late 1981.

- •18 July The Assembly Hall, Morden (with the Sceptics, the Active and Panic Intersection)
- •23 July British Polio Fellowship Hall, Sutton (with Alternator)
- •7 **September** The Cottage of Content, Carshalton (with the Unknowns)

1982

- •Tuesday, 2 February The 100 Club, Oxford Street, London (with the UK Subs)
- •Friday, 26 February Skunx, Islington, London (with the Straps)
- •Wednesday, 21 April Epsom Art College
- •Friday, 23 April Skunx, Islington (with Special Duties and Verbal Abuse)
- •Tuesday, 11 May The 100 Club, Oxford Street, London (with the UK Subs and Actified)
- •Friday, 14 May 'Heroes' punk club at the YMCA, Chelmsford
- •Saturday, 15 May Skunx, Islington, London (with the Straps and Chaos)
- •Friday, 18 June Old Queens Head, Stockwell, London (with the Drill)
- •Friday, 6 August Kingston Swan (with Alternator)10

Punk band Disease played the Kingston Swan twice, once with Actified and the other time with Brutal Attack, but the guitarist of Disease does not recall the exact dates.

- •Thursday, 26 August Klub Foot, The Clarendon Hotel, Hammersmith Broadway, London (with the Adicts, the Defects and Soldiers of Destruction)
- •Friday, 10 September Kingston Swan
- •Friday, 24 September Skunx, Islington, London
- •Tuesday, 28 September Red Lion, Gravesend, Kent (with the Syphletix11)

This was the band's live debut described by vocalist Gerry 'in an extremely dodgy pub full of skinheads.'

- •Thursday, 4 November Klub Foot, The Clarendon Hotel, Hammersmith Broadway, London (with the Vice Squad and Ritual)
- •Sunday, 5 December Brutal Attack were advertised to play the Moonlight Club, West Hampstead, London (with Chaos)12

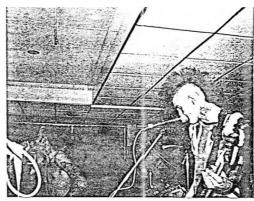
Gig flyer, however, according to the booklet that accompanies the Brutal Attack *The First Stroke!* CD, the *NME* gig guide also listed Brutal Attack playing the Sir George Robey, Finsbury Park on Sunday, 5 December. In reply, with the two venues in different parts of London, it's extremely doubtful that Brutal Attack played both gigs, but not impossible. One attendee at the Chaos gig on Sunday, 5 December at the Moonlight Club believes that Brutal Attack played.

Brutal Attack also supported Blitz at Chelmsford. [The date is unknown, but it may have been 14 May.] Interestingly, Brutal Attack and the Straps not only shared stages, but also musicians: Neil Holden, who had taken over the drum stool for Brutal Attack, played drums on the Straps' third single, which was never released. Brutal Attack also wanted their music recorded and released. They self-released their performance at the

100 Club on 2 February as a demo with the following songs: 'Outside,' 'Bondage Boy,' 'Now You're Dead,' 'Who's Mad?', 'Show No Mercy,' 'Boring Government,' 'It's My Life,' 'Violent Police,' 'Let It Burn,' 'Knives in the Dark,' 'Send 'em Back,' 'Total Control,' 'Living for Kicks' and a cover version of 'Wild Thing' by the Troggs. For the most part, they are 90-second punk thrashers, typical of the time. A listenable live recording exists of Brutal Attack's performance on 28 September at the Red Lion, Gravesend and includes a number of other songs: 'Slaughtered,' 'Dawn Patrol,' 'Scum of the Earth' and 'Gang War.' Ken McLellan recalls of that time:13

Interview with Ken McLellan, Resistance no. 6, 1996.

BRUTAL ATTACK



Brutal Attack formed in 1979 as a skin band but split cos of all the hassle.

and reformed as a Hardcore punt band. They try not to model themselves on other

bands but maybe they are a bit substan.
There favorite bands are the subs "Motorhead.

baushees

The live set is power, captain wrecks his guitar on amps and drums. They have some of their own songs but do versions of wild thing, paramoid. Motorhead motorhead.

Although they have no record deal they have no trouble getting gigs.

The lyrics relate to life but they don't take politics seriously because its got fuck all to do with music.

They play music for enjoyment not to pass a mesage. All of brutal attack have been in other unsuccession bounds.

Brutal Attack review, fanzine Unlimited Abuse issue no. 1, 1982

Labels like Secret and No Future were signing up punk bands like crazy at the time and we wanted to get a piece of the action. But since we had tunes like 'Send Them Back,' 'Show No Mercy' and 'Let It Burn,' *Sounds* magazine and Garry Bushell weren't cutting us any slack. We recorded a demo at the 100 Club,

of a live show, and when I made up the cover I put 'Stab Them Back' instead of 'Send Them Back,' thinking I might fool Bushell into giving us an objective review. But he wasn't fooled... It came to the point where we had to stake our claim and stand our ground, because in order to have mainstream success, we would have had to stop singing about our beliefs.

Also, told by Roi Pearce of the Last Resort that they would have to drop their political stance if they wanted a record deal, Ken McLellan said playing live gigs would be enough, adding: 'Fuck the record labels!' The band's destiny changed forever one fateful night at Skunx. In the crowd was Ian Stuart, who asked Brutal Attack to support Skrewdriver the following week. Ken and bass player Andy Nunn shaved their heads again,14 but guitarist Dave Lloyd and drummer Neil Holden left the band. Ken summed the situation up in one word: 'Bollox.'15

Andy Nunn gained some minor notoriety as the punk with a mohican on the front cover of the *Punk and Disorderly* compilation LP (Abstract Records, 1981). Before joining Brutal Attack, he played with punk band Rigor Mortis from Romford/Harold Hill, Essex, who had a song entitled 'Outside,' parts of which Brutal Attack 'recycled' for a song with the same title. Rigor Mortis never made it onto vinyl, but demo recordings can be freely downloaded from blogspot Terminal Escape. Politically, Rigor Mortis were not right-wing in any shape or form. Steve Sargent once saw Rigor Mortis and Crown of Thorns play in a church in Cockfosters, North London. The singer of Rigor Mortis had a mohican.

Brutal Attack history, magazine *Blood and Honour* no. 33. The author has assumed this 'meeting of minds' happened at Skunx on Friday, 24 September because Brutal Attack were advertised to play with Skrewdriver at the 100 Club in October.

Fitz

Fitz was a well-known and well-connected skinhead. This is his quite incredible story of fashion, gigs, bands and one or two pints along the way:

I grew up in Belvedere, South East London. I got into punk when it first came out. In March 1978 I got my hair cropped and started to dress as a skinhead: DMs, green army trousers, Harrington jacket and white T-shirt, preferably from Marks and Spencer. That was the dress code of choice for skinheads back then. I left school that summer. I don't remember my first gig, but it must have been late '77 or early '78. Even though I dressed as a skinhead I went to more punk than skinhead gigs. I do remember, however, the time I saw the Lurkers play Woolwich Polytechnic. That was in October 1978. I went to the gig because I knew the singer of one of the support bands, who were called the Imprints. BM skinheads Nicky Crane, Glen Bennett and 'Mad' Matty Morgan were there causing a disturbance outside the venue. I was really quite impressed by them. I wanted to be like them. I got a job at the Marquee Club as back-door minder and glass collector. I saw so many bands there, but Slaughter and the Dogs and the Boys stand out. It was always a good night when the Boys played. The girls of

Bananarama worked there; Siobhan was a bargirl and the other two worked in the cloakroom.

Between 1978 and the summer of 1979 I frequented Deptford and the King's Head pub where I got in with an older punk and skin crowd. I was the youngest. There was a great local scene. Right-wing bands Red Alert, the Firm and False Alarm played the King's Head. I didn't really understand their extreme politics. None of the bands went on to do anything and very few from that crowd went on to follow Skrewdriver 16.

Mark Brennan, who put on gigs at the King's Head, does not recall any of those bands playing but suggests they might have played the Fountain, also in Deptford. Mark adds: 'Most of the bands at the King's Head when I was involved were the likes of the Come Ons, VLQ, Virus, the Bears and a lot of the Mod revival acts. Nicky Crane used to come by quite a lot with characters like Mad Harry and the lads from Welling but I don't recall any RAC bands playing, but they might well have done later. The pub was run by an ex-TV wrestler called Johnny Yearsley!'

I also started to knock about with the Crayford skins. In this way I met Mickey Lane. I remember we met in the Salutation in Dartford, a punk pub. We became friends and have remained friends since. He was the first person I met who actually talked sense about politics. He did not talk red, but I didn't really give a fuck then. However, a vicious attack and later the summer riots of 1981 made me more politically aware. A skinhead friend who I knew from school left the King's Head alone early one night and got his throat slit by a gang of blacks. He survived but he was horribly scarred for life. After that I carried a knife. That was in late 1978 just after I had left school. As for the summer riots of 1981, I mean I would get stopped three or four times a night by the police under SUS. The blacks were treated exactly the same as us, but their answer was to riot. SUS was just an excuse for the rioting. That got to me.

I saw most, if not all of the emerging Oi and skinhead bands: the Cockney Rejects, the 4-Skins, Combat 84, the Elite, the Last Resort, the Business, as well as the Ovaltinees and Peter and the Wolf. I was a regular at Skunx. Steve Whale of the Business would drive me there. I recently read that Combat 84 only played something like 18 times. I saw them about 12 times. I was just lucky enough to be in the right place at the right time.

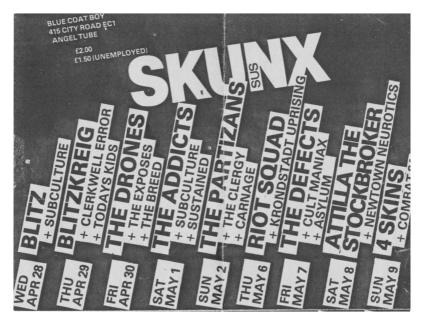
One of my mates played in a band with two of Nicky Crane's brothers. They were called the Dandelions! They practiced in the same hall in Barnhurst, Kent used by White Youth. I don't remember White Youth playing live, only practicing. I first met Nicky Crane when he was on home leave at a gig put on for him by the Ovaltinees at Bexleyheath Scout Hall. We hit it off straightaway. I visited him a couple of times in prison and when he got out we started to knock about. He was a real gentleman. He was the bloke you wanted on your side. He helped me out so much. You could rely on him.

Many years later, *Independent* columnist Mark Steel wrote that he was present when the Lurkers played Thames Polytechnic, but he was not impressed by the actions of the British Movement skinheads that night: 'My first sighting of fascists in action was when a punk band called the Lurkers played at Thames Polytechnic in Woolwich. There was nothing especially political about the event, until some 50 fascists took their shirts off, revealing T-shirts displaying the British Movement logo. 'Sieg Heil,' they chanted and

set about attacking everybody in the room. The band was attacked, and dozens of people were pummeled, left to lie in a corner screaming for help.'

Skunx (and later Streets), a punk/skinhead venue based at the Blue Coat Boy pub in Islington, North London, was opened in February 1982 by Dave Long (who went on to start Syndicate Records). The stage was makeshift with scaffold bars protruding. The venue may have been a 'rough-looking dive' but it was no more than a stone's throw away from the Northern Line's Angel tube station and the Agriculture pub, affectionately known as the Aggy, a popular nationalist skinhead watering hole. Ian Stuart was a regular at Skunx.

Fitz first met Ian Stuart at Skunx sometime in 1982. He was talking to a couple of people about Skrewdriver and was told that Ian Stuart was back in London. One person went off. Moments later, Ian was brought over and introduced to him! They became good friends but more so because Fitz used to drink with one of Ian's friends who had also ventured down south to London.



1982 and Skunx was one of the many places to be in London for punks and skins alike. Notably, years later, three members of Todayz Kidz started playing again as Battle Zone.

The importance of Skunx cannot be underestimated to the early '80s London punk and skin scene, something akin to the Roxy Club or the Vortex for the first wave of punk, even though it had the reputation of being a recruiting office for the NF. Mike Clarke, who went to Skunx several times, remembers the time Ian Stuart tried to foist a Nazi flyer on him. They had a civilised discussion about it and agreed to differ.

Besides the bands, Skunx will be forever remembered because of its downstairs toilets which were an absolute fucking disgrace. They definitely left a lasting impression on Mike Clarke: 'The Skunx toilets... at the end you basically went down the stairs and just pissed from halfway down, because there was a lake beyond it, and an overpowering stench.'

Nicola Vicenzio Crane was born on 21 May 1958 and grew up in Bexleyheath, Kent.17 Joining the British Movement in late '78 or early '79, membership number 2096, Crane, the skinhead disciple of Adolf Hitler, started to make a name for himself as a fearless fighter and a fanatical activist. With a thirst for violence and action, he swiftly rose to prominence within the party, becoming a member of the Leader Guard and the Kent branch organiser. Regarded as a genuine hard man, he was respected and feared by friends and enemies alike.

Crane is often associated with Crayford, but Crayford was not his hometown, although he did live there for a while.

Crane kept a scrapbook of his exploits and there were many. In June 1978, he was among the 150 skinheads who rampaged through Brick Lane in East London, which was predominantly Bengali, chanting racist slogans, throwing bottles and bricks, smashing windows, and damaging shops and cars. He was not charged.

There was the time Crane was branded 'worse than an animal' by a judge at the Old Bailey when sentencing him to 12 months imprisonment for a vicious and unprovoked attack with a bottle on a black family waiting at a bus stop.18 Released, he was soon on the wrong side of the law again.

According to the article 'Nicky Crane: The secret life of a gay Neo-Nazi' by John Kelly, December 2013, Nicky Crane attacked the black family in May 1978.

In late 1980, Crane led a racially motivated attack on a group of black youths outside Woolwich Arsenal railway. Then 'a furious punch-up' with the local constabulary ensued, leaving several police officers seriously injured. When they were finally arrested, Crane and close aide 'Mad' Matt Morgan reportedly screamed from the paddy wagon: 'Fuck me, they're only black. That's fucking nice, ain't it? Whites nicking whites.'19

Australian Penthouse, issue number unknown, 1989.

With Nicky Crane imprisoned, the BM 'National Day for Freedom' march through Welling, Kent, planned for 19 October seemed doomed to fail, but it went ahead thanks to his wife Tracy who, according to one BM publication, 20 'emerged as the heroine of the march despite a great deal of venom directed at her by those "Glorious soldiers of the October Revolution".'

Britons in revolt: A souvenir analysis of British Movement Marches 1980.

The following year, Nicky Crane was convicted at the Old Bailey for his role in the race attack at Woolwich Arsenal and sentenced to prison for four years. The *Daily Mirror* reported: 'British Movement bully-boy Nicholas [sic] Crane was jailed for four years yesterday as a henchman gave the Nazi salute and shouted: "Sieg Heil." Crane was found guilty at the Old Bailey of causing an affray and conspiring to lead a skinhead mob in an attack on a group of coloured youths. The jury heard that his gang planned an ambush at Woolwich Arsenal station, South London. Before their victims' train arrived, the thugs grew impatient and attacked two people in the street. Then came a battle with police in which several officers were injured and eight of the mob were arrested.'

While detained at her majesty's pleasure Nicky Crane gained notoriety as the 'menacing skinhead' on the front cover of the *Strength Thru Oi* compilation LP. He served his time in HM prison Albany, Isle of Wight, regarded as particularly tough.

Nicky Crane and punk band the Afflicted are often mentioned in the same sentence. The Afflicted was formed by guitarist Steve Hall in 1979 if not 1978 and played frequently in and around Deptford, one pub in particular, the Fountain. Nicky Crane has

been named as the bass player and even the lead singer, but this is disputed by people that knew him and saw the Afflicted many times.21 In response, it seems that Nicky Crane would turn up to Afflicted gigs with his mates, drink quite a lot and then sometimes join them on stage to 'fuck about.'

Two such people who knew Nicky Crane and saw the Afflicted many times are Charlie Sargent and Dognut. Both were also British Movement. In fact, Nicky Crane had joined the BM years after Charlie Sargent. According to Charlie Sargent, Nicky Crane was not a permament member of the band. As for Dognut, he has stated to the author: 'As far as I am concerned, Nicky Crane was not the lead singer with the Afflicted. I can only state this from the gigs I attended at the Fountain pub in Deptford.' Lastly, Fitz saw the Afflicted at least two times at the Fountain and the King's Head which was also in Deptford, but he cannot confirm whether or not Nicky Crane joined the band on stage.



Flyer advertising Afflicted's first single and their new residency at the Fountain in Deptford

The Afflicted, which had no political agenda, attracted a following of right-wing skinheads, many of whom were British Movement, due in part to bass player Glen Bennett, who was actually a member of the Leader Guard of the British Movement. In this way, the band has become tagged as nazi or semi-fascist. Steve Hall would later acknowledge: 'It was our fault a bit, because we got ourselves a following and we just thought 'let's run with this.' I guess we did that because we had no morals really, in one sense, and so we went down that road.'

Interviewed in 1992, British Movement skinhead Charlie Sargent stated that he saw the Afflicted as many as ten times, but this did not mean he liked them.22 In fact, he

thought 'they were shit.' He saw them at the Albany and the Fountain, pubs which were both owned by a wrestler who knew Nicky Crane. He talked about the time Little Donald, who used to sing a few numbers, was on stage dancing around naked except for his mohican when a double-decker bus pulled up outside the pub and the people on the top floor could momentarily see inside!

Interview with Charlie Sargent, fanzine English Pride no. 1, 1992.

The Fountain was also the unlikely setting for love and romance: Charlie Sargent witnessed Nicky Crane get engaged to his girlfriend Bev and give her a plastic ring as a sign of his undying commitment! The large engagement cake in the shape of a swastika was a sight to behold and very much appreciated by fellow national socialist Sargent.23 **Ibid.**

Likewise, Dognut, who would later join the Ovaltinees, saw the Afflicted play the Fountain in Deptford at least 20 times, perhaps more. He went along many times with Nicky Crane. He thought the band members were good musicians and could play well, but he was not that keen on them as they were a bit funky-sounding. He has one lasting memory of that period in his life:

The only story I can remember is the time that Nick got arrested on the way home from the Fountain. Me, Nick and a few others got the last train home but it was not going to Crayford, instead it was heading for Barnhurst. We got off and on the way home decided to collect some garden gnomes for our friend's dad's garden. Well, we got as far as Crayford town centre when the police arrived. We all split up and some of the gang including Nick got caught and arrested, kept in overnight and that is why Nick was late for his wedding to Tracy Sparks the following day. He eventually turned up and we watched as he stepped out from the back of a meat wagon wearing a big grin.

The Afflicted supported mod band Secret Affair at the Bridge House in Canning Town in East London on 6 March 1979. However, both Dognut and Charlie Sargent have no recollection of this concert.

Crane once boasted to an interviewer that the Afflicted 'was the first band to sing nazi songs in British concert halls,' which is not true, and then joked that one concert in Millwall attracted 200,000 on the strength of the slogan: 'if only for one magic moment, everyone wants to be afflicted'!24

Ibid.

In November 1979, the Afflicted released their first self-produced single of 1,000 copies (Bonk Records, catalogue number AFF-1). The initial sleeve design was that of the graffiti-covered wall. This platter serves up two songs, 'I'm Afflicted' and 'Be Aware,' which are quite unexceptional psychedelia-infused punk rock. Interestingly, the lyrics to 'Be Aware' name-drop Nicky Crane.





A second single followed in 1980 or 1981 with songs 'All Right Boy' and 'Who Can Tell' (Bonk Records, catalogue number AFF-2). The front cover features a great black-and-white photograph of four individuals, two of which are skinheads while a third is sporting a Union Jack T-shirt. The latter has been identified as Nicky Crane. The other is Glen Bennett. This single also came with two other variant sleeves: the 'newspaper clipping' sleeve and the white wraparound sleeve with photocopied band member portraits of Billy, Steve [Hall] and Glen [Bennett]. This particular sleeve makes no mention of Nicky Crane as a member of the band, although there could be

many reasons for this. Curiously, all three sleeves found their way onto copies of the first single. It has been suggested that the band were having trouble selling their records and multiple sleeves was one way the band used to increase sales.

The return of Skrewdriver

In July 1981, as riots spread across the country, Ian Stuart announced that Skrewdriver were to reform for a nationwide tour of ten concerts in September and October organised by the National Front. The line-up was Ian Stuart, John Grinton on drums who was also a member of the NF, and two newcomers by the name of Paul Higginbottom and John Pearce. Interviewed by the local press, 'Stuart dismissed that their re-emergence might be seen as inflammatory with the recent outbreak of inner-city violence.' The band and the tour came to nothing. The reasons for this are not known.

In the autumn of 1981 Ian Stuart made the journey again to London and moved into the Ferndale Hotel, Argyle Square, King's Cross. The Ferndale was well-known to Ian, who had stayed there previously when in London for National Front activities. He had come across the hotel quite by chance: 'We were walking around Argyle Square looking for a hotel to stay in for the weekend because we were down for a National Front march. There were about six of us, all wearing Union Jacks, and when Maurice saw us he asked whether we were National Front supporters. When we said that we were he invited us to stay at the Ferndale, telling us that it was the cheapest hotel in the area and the only one under British management. Ever since that time, we always stayed at the Ferndale whenever we were down in London and when I moved down again in 1981 I started to live there permanently.' Ian Stuart shared a room at the Ferndale with Smelly from Catford for three years.

Back in London, Ian Stuart started to meet like-minded individuals and frequent the Last Resort, a shop which catered to the skinhead and punk clientele. The Last Resort was the brainchild of Micky French and his wife Margaret. Having started out selling punk and skinhead wares from a stall in the famous Petticoat Lane Market, they opened a shop in the same manor at 43 Goulston Street, East London. The only skinhead shop in the world at that time, the Last Resort welcomed skins with the slogan 'Patronize the shop that patronizes you.' It even provided a hair-cutting service. The shop is fondly remembered for the 'Last Resort' cyan neon light in the shop window, the blue brickwork exterior, the Marilyn Monroe statue with skirt up in the air, and Sundays becoming a place to meet, hang out and listen to music before retiring to a local 'watering hole.' The shop was the hub, the engine room, the beating heart of the skinhead community in and around London.

The shop produced its own range of British-made T-shirts designed exclusively by skinhead artist Mick Furbank, including the iconic black-and-white crucified skin, which proved very successful. When asked what the crucified skin meant, Micky French replied: 'For being a Skinhead you are crucified by society for looking the way you are.' Mick Furbank also fancied himself a writer and musician, but he was more respected as an artist.

The shop also lent its name and support to a band formed and fronted by Roi Pearce. The first musical offering from the Last Resort, the 1981 four-track cassette single on the Cringe Music label, was sold through the shop. By late 1981, the band was no more; the fallout from Southall had proved too much for the band. And yet, in May 1982, with funding and help from the shop, the band released the album *A Way of Life — Skinhead Anthems* on their own Last Resort record label.25 Pressed on several different colours, the album sported on the front cover another iconic skinhead design by Mick Furbank. The album proved one of Oi's most glorious vinyl moments.

Curiously, when interviewed in fanzine *Skins* no. 3, Roi Pearce of the Last Resort stated that the album was going to come out on the Union Jack label, which the band presumably later changed to Last Resort.

Ian Stuart became friendly with Micky and Margaret, who suggested that he reform Skrewdriver. They were convinced that there was still a great demand for the band's music and 'offered to help out in any way they could if Ian got a new group together.' Ian, however, was not so convinced, but eventually he did come round to the idea. During the summer of 1982, he set about recruiting a new Skrewdriver line-up using the contacts he had made at the Last Resort. Freelance photographer Martin Dean introduced him to Mark French from New Cross, who joined on bass. The two of them started to rehearse with Ian playing guitar. Mark French, in turn, introduced Ian to Geoff Williams who became the drummer.

Both Mark French and Geoff Williams had previously played with skinhead band the Elite from South London. Short-lived, the Elite played with the likes of the Last Resort and Combat 84 in and around London.26 The BBC were present when the Elite supported Combat 84 at Benny's Bar, Harlow and fighting broke out between rival gangs.27 The Elite recorded a four-track demo tape, but never made it onto vinyl, leaving behind songs with titles such as 'War in Brixton,' 'Embassy Siege,' 'I Wreak Havoc,' '5-Day Week' and possibly 'Skinhead Warrior.'28 Before the Elite, Mark French had played with the Firm.

The Elite supported the Last Resort on Sunday, 14 June 1981 at the Deuragon public house, London E9, and the Last Resort and Combat 84 on Monday, 26 October 1981 at the Walmer Castle, Peckham Road, London, SE15. This was Combat 84's first gig. The BBC programme was called 40 Minutes.

See the Chart in fanzine The Truth at Last no. 9.

Ian, Mark and Geoff practised two or three times together and then recorded 'Anti-Social' and 'Boots and Braces' for the forthcoming *United Skins* compilation LP on a new record label by the name of Boots and Braces.

The search for a guitarist continued. With the promise of a European tour and a record deal, Boots and Braces advertised on behalf of Skrewdriver for a lead guitarist in an August edition of *Sounds*. The advertisement added: 'Must be able to handle success!' The contact number given for Boots and Braces was actually that of the Last Resort shop. Mark Neeson, better known as Lester, answered the advert and successfully auditioned. Besides, Mark French knew Lester from South London. The band became good friends. Mark French said of Ian Stuart:29

Interview with Mark French by Ainaskin and NS Revolt, 2013.

He was a really nice intelligent bloke with a great sense of humour although his dress sense was a bit iffy when he first moved to London. We got on really well and were out drinking normally three nights a week plus the rehearsals. I always remember he hated the taste of beer but liked to get drunk so he would force down a bottle of Merrydown cider before we went out and then would be okay for the night. He used to have to hold his nose while he drunk it — nasty stuff but it did the job. We'd start off in his bedsit in East London then get a tube up to [the] West End or Skunx in Islington; there always seemed to be gigs or parties to go to back then. Sundays was always down the Last Resort and a few beers at lunchtime then back to work on Monday.

The new line-up was soon rehearsed enough to enter the studio again. Micky French proved as good as his word and released two songs as the 'Back With a Bang' 12" on Boots and Braces (catalogue number SKREW T1). Well produced, the song 'Back With a Bang,' which returns to the urgent and raw punk sound of the band's first incarnation, celebrates the fact that the skinhead movement had suffered the 'slings and arrows' of the media and survived, and as a result was stronger than before:



Original flyer for the Last Resort

Do you remember in the summer back in 1978? When they reckoned that the skinheads' days were numbered And the papers dripped with liquid hate Being patriotic's not the fashion so they say To fly your country's flag's a crime Society tried its best to kill you But the spirit lives until the end of time

Back with a bang, now! Back with the gang, now!

Reckoned every skinhead was a bad man Enough to make an honest man be sick And they filled the papers with this rubbish every day Never missed a dirty little trick, what did I say...

And still today they keep on lying Four years on and they still ain't learned That the skinhead way of life is getting stronger every day And we are never gonna turn

The lyrics also resonated with patriotism as yet unheard on vinyl from a skinhead band, perhaps with the exception of the Last Resort. Ian Stuart was proud of his country and the skinhead way of life. For Ian Stuart, the skinhead way of life was one of clean living, a life without drugs and glue-sniffing.

On the flip side of the 12" single was a new version of the old Skrewdriver classic 'I Don't Like You,' which had first appeared on *All Skrewed Up* some five years previous. This old Skrewdriver song, one of the more popular songs off the album, was rerecorded at the behest of Micky and Margaret at the Last Resort, who wanted to showcase Skrewdriver's earlier material to a new skinhead audience.

The 12" sold well, entering the Independent charts, even receiving a favourable review in *Sounds*, but again the question of the band's politics reared its ugly head: 'I'm still not convinced by this lot after their fascist faux pas of yore. Ian Stuart's claims to be apolitical tend to vary depending on the time of day and, more precisely, how many pints he's had. But, that said, this is a pretty strong comeback (much better than their wimpy version of 'Anti-Social'). It's more poppy rock 'n' roll than wild untamed terrace-punk, made dirtier by Ian's great growled vocals which sound positively Sladeish on the chorus. More guitar and they'd have been well away.'

Clearly the music establishment was not prepared to forgive and forget the band's past transgressions. Ian Stuart responded by writing an open letter to *Sounds*: 'I read your review of 'Back With a Bang' in *Sounds* and it seemed a fair, unbiased review. However, I cannot understand the necessity to mention fascism every time our name is brought up. Skrewdriver are not a political band and none of us are involved in politics. I cannot understand where you get the ridiculous idea that anyone who wears a Union Jack is some sort of a Nazi.'

Ian Stuart was playing a dangerous double game, for he was still heavily involved with the National Front. His politics would continue to develop like those of the NF. Charlie Sargent met Ian Stuart soon after his return to London and was surprised how much Ian had changed politically. He had become 'really ultranationalist.'30 Ian was now repeating exactly the same things Charlie had told him years before!

Interview with Charlie Sargent, fanzine English Pride no. 1, 1992.

Anyway, to herald the return of the band and promote the 12" single, Skrewdriver played two gigs at the world-famous 100 Club in Oxford Street. The band rehearsed for three solid days before the first gig on Thursday, October 7. Admission was by invitation only. Fitz was there. Before the gig he met up for a drink with Ian Stuart at the Duke of Wellington in Wardour Street. They walked up to the 100 Club from there.

Skinhead Eddie Stampton was also at the gig. For Eddie Stampton, politics came first (and still do). This is his story:

My parents moved from Brixton to Stockwell, which was just a stone's throw away, around 1968, I would've been around three years old. I remember there was only one black family living on our estate when we moved there. It soon became a multi-racial hellhole where women were scared to go out on their own after dark for fear of being violently mugged or worse. As a kid I had a few black mates; it would've been hard not to, living in a shithole like that. Things are different when you are kids, but I noticed most of the blacks and whites segregated themselves quite naturally along racial lines once puberty was reached. My area was also one of the first to have an influx of Vietnamese boat people. ILEA (Inner London education authority) figures produced in the London Evening Standard showed my secondary school, Stockwell Manor, to be just 30% white in 1976. My politics were shaped by my surroundings, my mates and my Dad. I really didn't like blacks, that's how I got into it. I saw first-hand the muggings, invariably carried out on elderly or female white victims by black perpetrators who used excessive violence. They were quite obviously racial attacks. In fact back in 1977 the National Front held an infamous march in Lewisham that had an anti-black mugger theme. When interviewed at the time, NF Directorate member Richard Edmonds said that by demonstrating in Lewisham — an area with a high proportion of West Indian immigrants — they were 'standing up for white people' and highlighting the disproportionate amount of street crime committed in the area by black youths. The borough where I lived, Lambeth, had one of the highest statistics for mugging in the whole metropolitan area and sometime later, Sir Paul Condon, Metropolitan Police Commissioner, publicly went on record to say: 'It is a fact that very many of the perpetrators of mugging are very young black people.' They rampaged through the area in feral gangs with no regard whatsoever for the law. I remember on a couple of occasions when the NF knocked on our door while out canvassing for nomination signatures to be able to stand in elections, my Dad signed the forms, My Mum went mad as the name and address of everyone that signed would then be made public and I think she was concerned our flat would be targeted. My Dad just said: 'Fuck the black bastards!'

I was hanging round with a few kids from school that influenced me quite a bit: John Richardson, who I sat next to in class, and his brother that was a few years older, a Chelsea hooligan and regular attendee of NF marches and other right-wing events. Add to this all my teachers were reds — mostly members of SWP. They made no secret of this and left copies of newspapers lying about. I remember looking at one and seeing the Marxian slogan, 'One race, one creed, one colour' emblazoned across the front of it. When I later became more politically educated, some would say 'Jew-wise,' it transpired that all the really commie teachers strangely enough happened to be Jews with names like Lieberman, Esterson and Eastman — funny that! For me it all progressed from there, I was like a moth drawn to a flame! My first memory of doing anything 'political' was in about '77 or '78. The Anti-Nazi League was marching through my area on the way to, if my memory serves me right, an open-air festival in Brockwell Park. They had to march up Stockwell Road directly past Stockwell Gardens Estate which a few mates lived on. Back then it was a warren of communal walkways and balconies giving anyone who knew it well an easy escape from anyone in pursuit — a typical sink estate and mugger's paradise. A couple of us positioned ourselves on the sixth floor of Tring House with a supply of milk bottles — the glass ones back then. As the red vermin passed the estate we threw the bottles on them.

My Dad was what I would describe a racialist and told me if I ever came home with a non-white girl I would be disowned. He'd fought in the war and lied about his age to do so, was at the D-day landings and had many mates killed in that pointless brothers' war. I'd say he shared many NS beliefs without even realising it, though he hated me being a 'Nazi.' Years later before he died, I was glad to hear him say that if all the poor boys that had fought and died in the war against NS Germany could've looked into a crystal ball and seen the future of Britain, they would've welcomed Hitler with open arms. He was a Bren-gunner in the war and had got returned to Britain after being blown up, luckily his injuries hadn't been life-threatening and after he recovered he was sent up north to guard German POWs. He said the Germans he met were good people, just like us British, only speaking a different language.

Eddie Stampton was also an early convert to punk:

I'd first got into punk in '76 whilst in the first year of secondary school. Most of the kids liked punk, and strangely enough, when I moved to a different class in the second year, Poly Styrene's cousin, a half-caste girl, was one of my new classmates. I remember buying Pistols records, like *Never Mind the Bollocks*. I also liked the Jam, Adam and the Ants, the Clash and loads of other stuff. I loved the raw, wild simplistic sound and could see the way music could be used to spread a political message. I started attending gigs, at places like the Pied Bull in Islington, where I saw bands like Flux of Pink Indians and the Apostles. I also remember seeing Crass at the 100 Club in June '81. Adam Ant had recently sold out and Steve Ignorant came on stage with a white horizontal stripe across his nose and face, screaming 'stand and deliver,' a reference to a postpunk Adam Ant song.

Another place I used to go to on Sunday nights was the Autonomy Centre31 in Wapping. This was before the Docklands had been redeveloped and it was then a sprawling area full of disused warehouses and cobbled Victorian back alleys. It was full of commies and anarchists but we were only kids and just interested in the bands. It wasn't open for long and I remember one dark night turning a corner to approach the venue and seeing a load of irate Punks in the distance pointing at us. I was wearing typical skinhead garb which included a Union Jack T-shirt and as we drew nearer it was obvious something was going on. A few of the Punks charged towards us followed by a massive Skinhead. It transpired about 20 minutes before our arrival 50-60 BM skins had smashed the place up and the Punks thought we were a remnant of the earlier group! Because we were fairly regular attendees down there the massive Skinhead luckily happened to recognise us and tell everyone we were 'OK.' He was usually on the door there and that night was wearing a 'Skins against the Nazis' badge pinned on one of his braces. The 'Skins against the Nazis' group was based in Hackney and I never came across anyone other than this bloke wearing a badge or even making a reference to it. Back then Skinheads were right-wing. There was no SHARP or RASH or any of that old bollocks. That came later when people like Roddy Moreno of the Oppressed and AFA's 'Cable Street Beat' tried to rewrite history. Anyway I saw some great punk bands there like Faction who had a very attractive female singer. They used to sing a song called 'Nazi Baby,' obviously anti and she used to stare right at me as she sang it! I must say if I'd had half a chance I'd have given it The Autonomy Centre was situated in a warehouse on Metropolitan Wharf in Wapping, a district of London's East End docklands. Crass used the proceeds from their 'Bloody Revolution' single to help set up what was to be London's first anarchy centre, which lasted from summer 1981 to early 1982 and was characterised, as quoted in George Berger's *The Story of Crass*, by 'an uneasy tension between old-school anarchists and anarcho punks.' The centre hosted live concerts, book fairs, fanzine conventions, discussion groups, films, debates and political events.

To many who know Eddie, it may come as a surprise that he once liked the notorious anarcho-punk band Crass:

Okay I was only a kid, and had been told one of the components of the Crass symbol was a BM sunwheel, and that a member of the band was a member! This turned out to be BS. I knew they were reds, but pacifists, unlike today's violent anti-fascist anarchists, so I still liked them and thought the music was great. Feeding of the 5000 was a brillant album. A verse from one of their songs, 'White Punks on Hope,' struck me: 'Thousands of white men standing in a park objecting to racism like a candle in the dark... but if you care to take a closer look at the way things really stand you'd see we're all just niggers to the rulers of this land.' Couldn't have put it better when you consider the rulers are Jews!

Eddie graduated from punk to Oi, bands like the Last Resort, the 4-Skins, Peter and the Test Tube Babies... He became a skinhead in 1981.

There were only a few skinheads in Stockwell, although it was more a fashion thing for them, what with the ascent of 2 Tone. They weren't into it for long and soon moved on to a different dress style by the time I got my head shaved in '81. I was already a confirmed nationalist and racialist so I decided to take the next step. All the right-wing youth seemed to be skinheads, although there were a minority of Punks and quite a few Rockabillies too. It may sound crazy now, but to me it was like a uniform, as the title of the Last Resort song suggested, 'Stormtroopers in Sta-Press.' For me, everything came together and was encapsulated as one within the skinhead cult — the music, clothes, politics, working-class values and last but not least violence. It was a rite of passage for me. I lost my virginity and committed my first serious acts of violence as a skinhead. Even so, I was still a very young-looking kid of 15 and did not have all the right stuff. MA1 flying jackets cost a fortune back then and Silverman's army surplus store in Mile End was the only place you could get them, just the green variety back then. My favourite T-shirt of the time was the 'Adolf Hitler European Tour,' with a couple of cancelled dates and the final date of Berlin. I got this from Kensington market, the first place to sell them. I knew the bloke in the shop where they first went on sale and I was the second person to purchase one, the first being 'Nazi Rob.'

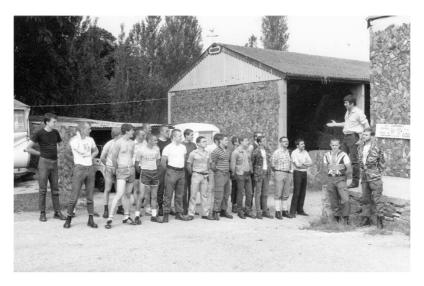
My dad hated me being a skinhead and all the trouble it brought with it. I came home one night and he had cut all the legs off my jeans and Sta-Press. I have to laugh looking back: the old fucker, God rest his soul, even sawed all my

boots in half! I think what finally did it for him was when I stuck a large Swastika flag on my bedroom wall, what with him being in the war. I know he only had my best interests at heart, but it just made me all the more determined. Not long after becoming a skinhead, through a mutual friend, I was introduced to Paul and John Burnley who became very good mates. John was a skinhead but Paul wasn't. Paul wore all the gear but actually classed himself a 'rude boy'! They had never heard of Sham or Oi and were purely followers of the 2 Tone fad that was by now in decline. I got them into Oi! and right-wing politics. It wasn't hard as they lived in Battersea, which was a ******-infested shithole back then.

Eddie joined the British Movement in the early summer of 1982:

I'd been on NF marches and had sent off for an inquiry pack some time before, after getting the address off a sticker on a bus stop, but I was looking for something else. Being an ignorant kid at the time, to me the NF seemed too moderate, little Englanders if you like, God Save the Queen bullshit. In fact the BM referred to them as the Kosher front, in much the same way as Arnold Leese's IFL (Imperial Fascist League) had referred to Sir Oswald Mosley's BUF (British Union of Fascists) in the 1930s when they called them 'Kosher fascists.' Someone from Battersea I knew, who I'd met through friends in the long since gone well-known skinhead and CFC pub, the York Tavern, located just off the Wandsworth one-way system, was a BM member and gave me a few mags and copies of the BM members' bulletin British Tidings. He showed me his light blue membership card which folded in half. On the front was the phoenix and sunwheel design and inside was a passport-sized photograph that had been stamped with the same phoenix and sunwheel design. It looked like something a member of the Führer's NSDAP would carry! I was only a kid and was well impressed. I wasn't particularly anti-Jewish, knowing nothing of the Jewish role in the international banking system, Communism, just about every subversive movement Western civilisation had encountered and their part in the conspiracy to destroy the white race through mass immigration. That came later. I just thought Jews were whites following another religion like Catholicism! Even though I knew nothing of Jewish misanthropy, at the same time I also knew instinctively that 'National socialism' had been the vanguard of the white race and Western civilisation. It was something I automatically and quite naturally identified with. I was fascinated by the NS imagery and in particular the BM flag of red sunwheel on white roundel centrally imposed on a Royal blue background, a pseudo Swastika if ever there was one, but with a British twist. It made such a bold statement. In the latest edition of the monthly BM members' bulletin, British Tidings, there was mention of a BM summer camp in Llangollen, Wales to coincide with the annual Eisteddfod folk music festival. It was for members only. A mate who went on to be a police sergeant and I joined immediately. We headed off for the summer camp, and because of a national rail strike, it took us 16 hours by various coaches to get there. Everyone there including the leader Mike McLaughlin thought it was great two young kids like us had made the effort to attend and travelled all that way. At one point I remember mentioning I didn't understand the Jewish question and asking why are we against the Jews as they are white! Big mistake, that got me and my pal what seemed like a three-hour lecture which was as boring as fuck. When they told me the 'holocaust' never happened, I put it down to them trying to sanitise national socialism. In any event, I didn't give two fucks if it had happened or not, but after seeing all the wartime newsreels that featured piles of dead Jewish bodies, I was inclined to believe it

actually had. That all changed a few years later when I delved into historical revisionism. In the meantime I was happy to be in it to oppose coloured immigration. I met Mickey Lane for the first time on the camp. Lane was a BM leader guard member and lead singer of the Ovaltinees — a band that had nailed their NS colours to the mast some time before Ian Stuart had come completely out of the political closet so to speak. Up until then all the skinhead bands denied publicly being NS or racialist and sang songs with crypto-NS lyrics like the 4-Skins' 'Brave New World' song with its verse: 'So rise up from the ashes a Phoenix in the sky, the birth of a new breed, the old one has to die.' This was a reference to the rebirth of national socialism and the phoenix was obviously the symbol used to represent this and also just happened to be the symbol used by the BM. Lead singer Gary Hodges was a BM member, as was Gary Hitchcock the manager, who later in the late '80s became a friend. The Ovaltinees held nothing back and became my favourite band. The British Justice EP was the absolute bollocks! In this way, I was drawn into being a proper skinhead. I also attended the 1983 BM Summer camp.



Eddie Stampton in Union Jack T-shirt with BM Leader Guard, BM Summer Camp 1983

Eddie devoted himself to the BM: 'After meeting Mickey Lane, I then regularly attended BM SE London and Kent Branch meetings. I also did the BM paper sale at Brick Lane, with East Ham organiser Dave Philips, after which I'd hook up with everyone in whatever pub we were using in the Liverpool Street area that we'd not been banned from yet — the Apples and Pears on the station, or Dirty Dick's at the end of Petticoat Lane in Bishopsgate.' The BM gave him so much in return: 'I'd found what I was looking for in the BM. Even though the Union flag is our national flag, it seemed to represent everything that was wrong with society. The pseudo-swastika of the red, white and blue sunwheel flag seemed to be a much better representative of what I believed and how I was feeling.' Music still remained an important part of his life, though:

I went to Skunx regularly, but the dates and bands are a bit of a blur now. When 'Mad' Matty Morgan was on the door I never paid to get in. Quite the opposite!

He would give me beer money from the door takings. I saw the Ovaltinees about 15 times. They managed to articulate everything I believed in. They became my favourite band at the time, more so than Skrewdriver. There was one time the Ovaltinees were playing Bexleyheath Scout Hall and Dognut, the bass player, had invited Brutal Attack to play, but not told the rest of the band. Brutal Attack turned up to be told they were not playing. Dognut copped it from both bands! Mickey Lane wanted to kill him. I saw Brutal Attack as a punk band just the once and just by chance at the Old Queen's Head in Stockwell, which was literally on my doorstep. Besides buying their live demo I don't remember anything else about that night. I still have that demo tape somewhere.

In his defence, Dognut of the Ovaltinees explains: 'I do remember now the time when Brutal Attack did turn up to support us at the Bexleyheath Scout Hall. I thought it was a good idea as I believed that most of the bands around at that time and on the RAC circuit were swinging from the same branch. I had been to see them play somewhere in London but cannot remember the venue. I still cannot work out why the rest of the band was so against them performing at the gig, even just for a few of their tracks. I think Peter and the Wolf supported us at that gig but I'm not completely sure of it.'

Eddie Stampton met Ian Stuart on 1 October 1982 at the Combat 84 gig at the George public house, Hammersmith: 'I'd heard of Skrewdriver before meeting Ian. I already had the first album and the 'Better Off Crazy' single. Ian had not been in London long when I met him. He was wearing a National Front badge and after we got chatting he told me he was a joint NF and BM member. I had no time for the NF and National Activities Organiser Martin Webster in particular and told him as much. He replied: 'I am with the Front because of Webster, as he's a great organiser.' Looking back, Eddie suspects there was another reason: 'Ian Stuart didn't have much time for Tyndall, who had left the Front and first formed the New National Front and then the BNP, due to his views on skinheads, whom he disliked.'

Despite this difference of opinion, Eddie and Ian became friends. Ian Stuart invited Eddie to the first of the two Skrewdriver 100 Club gigs one week later. The support band was the Accused. The gig gave Eddie much to smile about. At the insistence of Micky French, all of the bar staff, and that included the black bar staff, were wearing a Skrewdriver 'Back With a Bang' T-shirt! Then at one point Micky French stood on stage and threw copies of the Skrewdriver 12" single into the crowd. Eddie managed to catch one. Also, in the resulting scramble for records, Micky French had the arm of his two-tone tonic suit ripped off! Yes, there was much to smile about, even the casual violence after the gig.

Skinhead and BM member Nick Rich also witnessed the triumphant return of Skrewdriver to the 100 Club. This is his story:

I was born in 1962 and grew up in Kent. My first ever gig was Slade in 1973 with the school. It was very noisey and I remember getting that popping noise in my ears for the first time. I got into punk in 1978. My favourite bands were the Sex Pistols, the Damned, the Clash and Blondie, especially Blondie, as I loved Debbie Harry and still do even now. Punk was new and fresh and it was against the shit music I had been watching on *Top of the Pops* for the past few years. Then ska and Oi came along, which was skinhead music to me. I saw the Specials and the Selecter on a 2 Tone Tour in November 1979 at the Lyceum, London. So you could say that this was my first ever skinhead gig. No, I don't recall seeing any NF or BM activity at this gig. The following year I started to dress as a skinhead.

I saw most of the top Oi bands. I was at Southall in July of 1981. I went on the two coaches from the Last Resort shop in London where I used to go and

work sometimes. We did not know what was going to happen because if we had wanted trouble we'd have left the women and kids at home. The bands due to play were the Business, the Last Resort and 4-Skins. The pub was buzzing, blokes and birds drinking, having a good time. Some skingirls had been attacked by Pakis, so a mob of skins went off, me as well, to do some Pakis which we soon did as there were 1,000 of them about. They definitely wanted trouble that night so we got into them. The police came and arrested some skins. The Pakis started to gather in one mob outside with a few police watching over them. The Last Resort started their set. Things were okay. I had a beer. More and more Pakis started to gather outside. Then a brick hit the window, the police entered and told everyone to move away from the windows. The Resort played on. Everyone was in good spirits. The Last Resort finished their set. More and more police vans arrived. I had another beer. The 4-Skins took to the stage and at that moment it all kicked off. It was chaos. Bricks were thrown through the back windows of the pub. A petrol bomb was thrown into the pub and put out. Then the police cleared the pub. Everybody out! The Pakis tried to attack us again, but a line of police kept us apart. More riot police turned up and started to push the skinheads around, arrest us. So fuck it, we fought against the police. We put a metal pole through a police car and overturned a police van. The Pakis managed to set fire to the pub. The police made us walk to Southall railway station and put us on a train to Paddington. Any Paki on the train got kicked to fuck, one got stabbed by some girls and another was thrown off the train at the station. When we got to Paddington, the police were waiting there in force to make us move on, so we headed for the west end of London where we spent the night looking for Pakis, non-whites, gays, to beat up. Well, it was all in the media the next day; they blamed the skinheads. Of course it opened my eyes, so I joined the British Movement, I went on NF and BM marches, about 12 in total in the Dartford area. Never saw many Reds in all those years, the old bill kept them back. I read Bulldog, which spoke of Ian Stuart and Skrewdriver.

I first met Ian Stuart at the Last Resort. What a great guy, we first spoke about the Sex Pistols, the NF and the BM. Later I met Frenchy [Mark French], two skingirls and one punk girl and went to the pub and got drunk. A few days after, I saw Ian again and went with Micky French and Petra Smit, a Dutch skingirl, to the 100 Club to see Skrewdriver's comeback. The venue was packed. Five hundred skinheads had turned up to see Skrewdriver! It was a great night. I went home drunk and happy.

SKREWDRIVER

100 CLUB
OXFORD STREET

THIS THURSDAY 7TH

BE EARLY



The second of the two Skrewdriver 100 Club gigs was two weeks later on Thursday, 21 October. The billed support was Brutal Attack and the Accused. Again the gig was well attended and well received.

Again Skrewdriver played a set consisting of new material and older punk songs, plus covers, like 'Street Fighting Man' by the Rolling Stones and 'Red London' by Sham 69. Skrewdriver were back and back with a bang! David Webster attended this gig. This is his story of how he came to find himself at the gig and the life-changing impact it had on him:

It was Thursday, 16 Sept 1982 when I first came into contact with Ian at Hammersmith's Klub Foot. I was 24 years of age at the time and I had moved to Hounslow from my home in Somerset a couple of months before. I had been into the skinhead scene since 1979. Through the music mag Sounds I had heard of the band Skrewdriver but had no knowledge of Ian's political views. I went along to the Klub Foot in Hammersmith with my girlfriend [at the time] to see Blitz and

Peter and the Test Tube Babies. Seeing Garry Bushell, I approached him for a photograph, not realising that he was in conversation with Ian, whom at that time I did not know. It was only on getting the film developed that other Hounslow skinheads remarked on Ian in the picture. I soon realised that Ian was quite an icon amongst the right-wing skinhead fraternity. Everything was moving very fast now. It was like I had been welcomed into the skinhead family. I soon found myself purchasing the Skrewdriver 12-inch 'Back With a Bang,' which to this day is one of my favourite tracks. It was not until Thursday, Oct 21st 1982 that I went to my first Skrewdriver gig. It was at London's 100 Club. I went along with skinhead mates I had made from the Hounslow area. My political views at that time were nonexistent; I saw all politicians as people that did not give a toss about the likes of me. The support act that night was the Accused and I remember that they went down really well. The venue was packed solid with 95% of the crowd skinheads. Not a punk in sight! When Skrewdriver went on the very low stage, the mass responded with chants of 'Sieg Heil.' There was an ocean of right arms in the air. To say I was dumbstruck is an understatement. My initial thoughts were: how can this be happening bang in the middle of London's Oxford Street? My father had fought in WWII against this. But with the beer flowing and the skinhead camaraderie in full flow I soon found myself following suit and giving Nazi salutes along with everyone else. There was an all-round feeling of 'we can do what the bloody hell we like.' It was almost like the entire audience had stepped into a Nuremberg rally, we were witnessing a man on a London stage that had the balls to say such statements as 'Great to see so many white faces, smash the communist enemy.' To say I believed I had seen the light that night is a fair comment. Although I didn't get the chance to speak to Ian on the night, Thursday, 21st October 1982 was to become a turning point in my life. I went on to see Skrewdriver perform live a further 26 times. If I had to choose a favourite gig it would have to be the very first time I saw Skrewdriver perform in October 1982 at the 100 Club. To repeat myself, it was a turning point for the next six years.

It was not long before I actually spoke to Ian, he was a very approachable guy. There was none of this 'I'm better than you' nonsense, he saw everyone that attended his gigs as equals. As well as at gigs he used to go to the pubs and clubs that the skinheads frequented, so he was just like one of us really, not the type of man to look down his nose at someone that was supporting his band. I took an instant liking to Ian.

Cat Valesio from Italy was another early convert:

I first became a skinhead in Italy around '81. I grew up in Padova which is near Venice. Growing up I listened to all sorts including punk. Once I became a skinhead I obviously got into Oi! too. I regularly travelled to Bologna to hook up with all the skinheads there. Many more skinheads lived in Bologna than where I lived. That's where I first met Steve Jena and his girlfriend Suzi. He went on to move to England and play bass for Skrewdriver for a short time. My mother hated me being a skinhead but just had to put up with it! I went to quite a few gigs but I can't really remember the bands. I always preferred the English stuff anyway, but do recall seeing Nabat live a good few times.

I started visiting London regularly from around '81 and moved for good in late '82. I didn't have much money and I lived in skinhead and punk squats for a couple of years in shithole areas like Brixton before moving to the Ferndale in late '84. Seriously, I must have lived all over London. I hated squatting and all

the shit that went with it but looking back it was a real laugh. One memory I have of that time is of being so skint I toasted some bread on the electric fire we had! Steve and Suzy were living in the Ferndale at the time and that's how I got a room there. Besides I already knew Ian as a load of us from the Last Resort shop would visit him quite regularly. Obviously I had been to Skrewdriver gigs too, but the first gigs I attended would've been anarcho-punk ones, bands like Conflict, Crass etc. I attended all the Skrewdriver gigs at the 100 Club too. I already knew who Skrewdriver were from their punk days when they were not political and I knew Ian who I had first met at the Last Resort. He came across a nice, gentlemanly bloke. Surprisingly he was a little shy and not full of himself at all, like some of the singers in other Oi! and RAC bands. He later recruited me into the NF. I got to know Nicky Crane. He used to talk to me about his mum cos she was Italian too. I used to love the London skinhead scene and UK nationalist movement back then, much bigger than in Italy and something always going on. I liked Combat 84, Vicious Rumours and the Diehards.

Andy Frain, who would later gain notoriety as a Chelsea football hooligan, also saw Skrewdriver at the 100 Club. He has agreed to talk for the first time ever:

I was born and brought up in London. Aged nine we moved to Jersey. Subsequently we moved back to the mainland, then back to Jersey and finally back to London. I was a boot boy in the early '70s and then came along the punk blast. I was hooked on all the original punk bands. Aged 15, I was sent to Portland borstal where I was put on the worst wing after assaulting a screw. I was youngest on the wing and it was here that I met a Welsh skinhead and others who taught me to be proud of my race. In 1979 I got into Madness. I loved the song 'The Prince.' Then I got into Oi. With a couple of older lads I used to hang around Carnaby Street and go down the Last Resort regularly on a Sunday and one time I witnessed a punch-up between right-wing and Oi skinheads. That was me sold on becoming a right-wing skinhead! Anything for a punch-up! I joined the Young NF. I was actively involved. I also attended meetings hosted by the likes of the League of St. George and Viking Youth. Living in a hostel I met a mate of Bad Manners' sound engineer who offered me 'work,' albeit unpaid, but it meant I got into gigs for free. I was asked not to come back after a gig in Portsmouth; I had gone straight to the gig from Brighton where I had attended a NF meeting with Derek Holland and Patrick Harrington and also got an image of Adolf Hitler and a swastika transfer printed on the back of my jacket. Well, at the gig the band saw my jacket in all its glory when I took water on stage. They were not amused! I had been thinking of running away with the band and not going back to court, but thankfully I had decided against it before my sacking. In 1981 I moved to Reading. I continued to go to football and gigs. I was first made aware of Skrewdriver in 1978 or 1979 when somebody showed me a copy of All Skrewed Up, but I did not get to hear it at that time. I bought 'Back With a Bang' by Skrewdriver soon after it was released. Admittedly I didn't think much of it, but I still went to see them at the 100 Club. I can't remember much about it, though.

Around the same time the Boots & Braces record label released the *United Skins* compilation LP (catalogue number SKREW LP1) which featured the first two songs recorded by the reformed Skrewdriver, namely 'Boots and Braces' and a new version of 'Anti-Social,' one of their finest punk moments. 'Boots and Braces,' which has a distinctly rockier feel, is solid enough, but lacks the bite and youthful exuberance of

'Back With a Bang.' Even so, when played live it proved to be a real crowd-pleaser. Stuart would later admit that 'Boots and Braces' was a 'very basic tune and boring to play.'32 Lyrically, 'Boots and Braces,' which celebrates once more the skinhead way of life and look, also spits venom at those that 'stereotype skinheads as troublemakers:'33 Pearce, *The First Ten Years*, Chapter 3. Ibid

Trying to figure out just what to do

Wonder what the future holds for you

Being in a cult is part of growing up today

Drifting 'round the streets you're living your life your own way, in your

Boots and braces, shaven-headed hordes Boots and braces, fighting cos you're bored Boots and braces, you'll always get the blame Boots and braces, we're coming just the same

Wearing your Ben Sherman in the sun
Trying to figure out just who to run
Levi jeans, Doc Marten boots, and just hear the skinhead roar —
Skinhead!

No one stands against us, cos we've beat 'em all before

Try and get you banned from everywhere Cos you wear your boots and you cut your hair They would rather see you in a dirty old Afghan If you were a left-wing hippie, you won't face no ban

Unlike many other so-called skinhead bands which had gone before, this was one band proud of its skinhead image and its skinhead following. The image was important to Ian Stuart, the rest of the band and skinheads in general. The image shocked, even threatened society but it was not a crime to dress in a fashion. The last line which takes a swipe at the left-wing places Ian Stuart politically on the right. This was the first indication, although muted, of his real political persuasion.

Despite another iconic design by Mick Furbank on the front cover and despite the inclusion of two above-average Skrewdriver tracks, *United Skins* was disappointing. One review said as much:34 'Like the Last Resort album, this compilation suffers from weak production and generally lackluster performances. Only TDA generate real firepower with their speedy instrumental attack. The Accused and the Sedated also have their moments, but almost all the other groups have trouble writing a memorable tune. The biggest surprise here is that the newly reformed Skrewdriver, a seminal '77 proto-Oi band, display little of the obnoxious punch that made older songs like 'You're So Dumb' so classic.'

American magazine *Maximum Rock n Roll* no. 3, November/December 1982.

The review was harsh but fair. The album, however, sold well. *United Skins* also featured one track by Warrior, the band which had formed out of the ashes of the Last Resort. With the exception of Warrior and Skrewdriver, the other bands on the album disappeared into obscurity.

The Last Resort shop then organised a mini-tour of Holland for Skrewdriver: three

dates in three days starting from November 12. Micky French and 'Fat Andy' of the Last Resort accompanied the band. The tour, however, proved a disaster. Skrewdriver never recorded again for the Last Resort shop, but then again the shop never released another record. Ian Stuart continued to frequent and support the shop, which later stocked the Skrewdriver releases on White Noise Records.35

Because of this the author is convinced that Ian Stuart did not 'cut business ties with the shop' as stated by Paul London on page 45 of *Nazi Rock Star*. Moreover, Ian Stuart was probably owed royalties from the shop.

Practicing in a small East London studio run by Mark Sutherland, Ian Stuart started to introduce more and more politically aware songs such as 'White Power,' 'Smash the I.R.A.', 'Tomorrow Belongs to Me' and 'Don't Let Them Pull You Down.'



Ian Stuart at a NF Newham Branch meeting

Indecent Exposure

Patriotism also burned in the hearts of skinhead Oi! band Indecent Exposure from Hemel Hempstead in Hertfordshire, who formed at the end of 1981 after the riots. The band chose Indecent Exposure as a name because 'they wanted a name that people would not forget, as well as a funny name.'36 The first line-up consisted of Steve 'Milky' Reeve on vocals, Big Tom Brennan on guitar, Colin Wright on bass and Sedge Swatton on drums. Indecent Exposure was the first band for all the band members, although Tom and Sedge had recorded some songs in Tom's house as the Hemel Boot Boys. Milky said of forming the band and the band's first two years:

Interview with Steve Reeve, French fanzine *Skinheads Pour L'Eternite* no. 4, Sep-Oct 1987.

Tommy lived around the corner from me. He was friends with my brother Peter, who was often round his house. Tommy knew Sedge. We were listening to Ska

and 2 Tone. Tommy was also into Jimi Hendrix, Motörhead and AC/DC. We were not into Oi music until we bought the Last Resort album, which was fucking brillant. I remember playing it to death on my Amstrad music centre. That changed everything. It was the end of 1981 when we all got together. Peter became our roadie. We started to practice at a local youth club, the Bay Club, which was an old, large house. Then in 1982 the Falklands war happened and I tried to enlist in the Paras to fight for my country but I was turned down because of my criminal convictions for fighting. I was told to come back in a year and a half. Anyway, we practised for a whole year and then Colin fucked off to the West Country at the end of 1982. We had to find someone to replace him. Tommy then switched to bass and Graham 'Punky' Bacon, who had been coming to watch the band practice and showed interest in being in the band, joined on guitar. He proved another good choice. We practised once a week for another year. By the start of 1984 we were ready to make our mark.

Tom Brennan once declared:37 'We listen to all kinds of music, like UB40, the Specials and white reggae. All these have influenced us and that's what makes us different from everyone else.' Be that as it may, Milky believes it was Tom who made the band different: 'We had someone who could actually play the bass. Listen to the start of 'Bank Holiday.' He's the Bruce Foxton of Oi!'

Tom Brennan in a piece by Jackie Douglas for a local newspaper, 1984.

Between 1981 and 1982, *Rocking the Reds* also kept alive the idea of Rock Against Communism. One editorial boasted:38 '*Rocking the Reds*, like Rock Against Communism, is going to fight back against the scum of the music papers, which are owned by big business and which all support Communist organizations like R.A.R. We are going to fight the owners of rock venues which try to stop Nationalist bands from playing. And we are going to fight the big record companies which refuse to sign up Nationalist bands.'

Early issues of *Rocking the Reds* are not dated or numbered. This editorial appeared in an issue published around late 1981.

Unbelievably, *Rocking the Reds* covered such well-known nationalist bands as the Skids, the Cockney Rejects, Theatre of Hate, Killing Joke, and the Ramones. The review of '2,000,000 Voices' by the Angelic Upstarts stated: 'When you listen to some of the more nationalistic tracks on the album like "England" [and] "Ghost Town"... it's almost possible to forgive Mensi his occasional multi-racial outburst.' This is hardly fighting talk.

Rocking the Reds even claimed that Spandau Ballet 'looked to their racial and cultural roots for musical inspiration' and that it was David Bowie who had 'started the anti-Communist musical tradition which we now see flourishing amidst the New Wave of Futurist bands.'39 Spandau Ballet and their self-styled 'White European Dance Music' was hardly 'the antithesis of the Marxist understanding of what rock music should be' argued by Rocking the Reds.

Ibid.

British Standard, a nationalist skinhead band from the Glasgow area, formed in 1982. The original line-up was Jim Boland on drums, Sim on bass, Dods on guitar and Dunky on vocals. Jim Boland said of his formative years and the first incarnation of British Standard:

When I was a kid growing up in Glasgow I got into punk and Oi!, bands like Slaughter and the Dogs, Cock Sparrer and the Cockney Rejects. I became a

skinhead in 1979. There were a few punks and skinheads at my school. We used to spend all our time hanging about in Glasgow city centre, meeting up with other punks and skinheads all from different areas. I became good friends with another skinhead called Sim. We were more like brothers at one time, always together, but Sim lived a good five miles from where I lived. I can't remember my first gig but I can remember going to see many bands in Glasgow at the time, mainly punk bands. The Exploited, the Angelic Upstarts and Vice Squad come to mind, as well as a local skinhead band called the Condemned and another local band called Juvenile Kamikaze Assault. I knew JKA really well. I went to their local gigs and practices in the wee green hut in Mount Ellen, a wee village on the outskirts of Glasgow. The green hut was on a hill in the middle of an estate. It was nothing special but we all loved it. Please remember we were all kids at the time and band practices were a better night out than hanging about the streets.

One night at a JKA band practice Sim and I decided we would start our own band. So that's where it all began! I chose drums because when we used to go and see JKA practice I was always banging on things. Also when I was younger I went on orange parades with the drums so I wanted to have a go. It was like a duck taking to water! Dods was recruited on guitar. He could play a little guitar. He was friends with Sim. Both of them lived in the same area and if I'm correct they were at school together. Sim and Dods used to come up to Mount Ellen with me to attend the JKA practices. Dunky from JKA helped out on vocals.

We chose the band name British Standard because basically it means Union Flag, something that is recognised the world over, a United Kingdom and truly what other way could you describe yourself?

When we formed the band we all decided it was going to be a nationalist band from day one. We were all into the NF. I had joined the YNF when I was 13, perhaps 14. This came about after I had picked up a copy of one of the NF papers outside Ibrox stadium (the home of Rangers Football Club). In the paper it had a form for joining the YNF. So I joined up. Not long after that I started to meet other members and joined them selling at Ibrox. At that time you used to find NF and loyalist paramilitary paper sellers at Ibrox. There was never any trouble outside the stadium in selling the papers and even the police left you alone.

I wrote all the lyrics for British Standard. However, I did not write 'Violence, Rape and Murder,' which became one of our most popular numbers. That song was written by Dunky who lived in the same area as me at the time and was one of the first punks I can remember. He was the founding member of JKA and still to this day plays in bands. When Dunky wrote 'Violence, Rape and Murder' the lyrics conveyed what we were seeing in a system that was meant to be there to protect us all. So when JKA split up I asked Dunky if I could use the song which he agreed to and still to this day whenever I see him he always remembers me because of the song and still listens to it if ever on the likes of YouTube. Dunky also wrote 'The Enemy.' We also played one or two covers but of what songs I honestly can't remember.

Looking back, it makes me laugh now just how dedicated we were at the time. We used to practice in the same wee green hut in Mount Ellen as JKA and our only means of transporting our equipment (amps, drum kit and guitars) to and from the hall was by old silver cross prams and wheelbarrows!

Tottie was eventually recruited on vocals. If I'd had it my way I would have been more than happy if Dunky had stayed with British Standard as he was a good musician and songwriter, but I suppose that's life.

When we started getting a wee bit better we decided we would have a gig.

The first gig in the wee green hut was attended by a mixture of school friends and people who lived in our areas plus a few friends who we ran about with at the weekends in town. It was more a band practice with friends and if I'm right we didn't charge to get in as long as you turned up with your own booze.

Despite our dedication, the band split up because Sim and I thought we'd give London a go as we were getting nowhere in Scotland and London seemed to be the place where it was all happening. I was only 15 when I told my mother that I was going to London as soon as I had left school. She didn't believe me. I left school in May and got enough money to buy my ticket and see me through for a while (or so I thought). I can always remember showing my mother my ticket and her crying. Next day Sim and I were on the bus to London. I was coming up for 16 by then. We had plans of going to see bands and maybe start our own band down there but after about two months Sim returned home and I stayed put. By then I had a job labouring with a lot of Irish republicans who couldn't take to me as I was always wearing a Skrewdriver T-shirt or the British bulldog T-shirt.

I never got round to seeing Skrewdriver play in London. Don't ask me why! Again I think it was a mixture of never had the money at the time or never knew they were playing. I did meet Ian Stuart a few times in pubs, though. One was in a side street at the front of Kings Cross and the other was down some side street off Oxford Street. The times I met him he was with Desie Clarke who was good friends with Ian. I always had a good talk with Desie cos he was originally from Larne in Northern Ireland and we usually talked about Rangers and Ulster. After a few years in London I decided to come back home and we formed the band again.

British Standard would surface again in 1985 with a new line-up.

End of the year

Skrewdriver now took up residency at the 100 Club, playing on Thursday, 25 November, Thursday, 2 December with support from Vicious Rumours, and Thursday, 23 December. Rob from Stanwell later nicknamed 'Posty Rob,' a lifelong Chelsea supporter, first saw Skrewdriver at the 100 Club, although he cannot remember the exact date. He was not impressed by them. Punk had played an important part in his life thus far and would bring him back to Skrewdriver a few years later:



I was 15 and talking to someone at school. He asked: 'Have you heard about all

the punk bands?' I simply replied: 'No.' So he started to write down the names of bands on a bit of paper. One name that stuck out was the Snivelling Shits. I was intrigued, but all of that was soon forgotten about after I started working parttime in a butchers. Punk next grabbed hold of my attention when I went to a school disco. 'New Rose' by the Damned was played and 20 kids pogoed along. A few months later I left school and started to look out for anything punk. The first record I bought was 'C.I.D.' by the UK Subs on orange vinyl at Our Price in Hounslow. I bought it only because of the orange vinyl, but I did know they were punk. More records followed and I started to go to gigs, on my own or with a friend called Johanne. Coming home one night from a gig, I bumped into Milky, a Whitton punk, and got chatting to him. We became friends and I became one of the Whitton punks, although only four were actually from Whitton and quite a few were actually skinheads. Almost every weekend the Whitton punks had a run-in with our biggest rivals, the Hounslow skins. We later found out that two or three Hounslow skins were winding the two groups up. They were dealt with. Whenever it kicked off we would wind up our opponents with chants of 'Whitton SS.' I don't remember my first gig, but gigs came thick and fast: The Damned at the Electric Ballroom [1979], Sham 69's last gig at the Rainbow [28 July 1979], X-Ray Spex at the Electric Ballroom, Siouxsie and the Banshees at the Music Machine [March 1980], the Ruts four nights in a row — twice at the Nashville Rooms then twice at the Marquee down Wardour Street [11–14 August 1979], the Slits at Alexandra Palace [15 June 1980], the UK Subs who the Whitton punks used to follow, the Vibrators, Chelsea, Spizzenergi, Adam and the Ants, 999, the Wall, the Dark, the Straps, Theatre of Hate and so forth and so on. I remember a few skinheads kicking off and trying to attack the Ruts at the Nashville, bloody Nazis! I went to see the Ruts at the Marquee with Dave, the singer of Riot Clone. He was boring as hell. The strangest gig was Throbbing Gristle at the Scala Theatre [29 February 1980]. Ten of us went to that, but only for the beer because we knew it was an all-nighter! The Music Machine was a regular haunt because the venue often handed out free passes for upcoming gigs.

Some gigs descended into trouble. Ten of us were arrested after a fight broke out when we saw Theatre of Hate in Cambridge. Three were charged, but I wasn't one of them! Armed with water pistols, we went to see Bauhaus, Magazine and Crisis at Surrey University [10 May 1980]. The bar staff were so pissed off with us spraying them that they pulled the shutters down and then it kicked off after the singer of Bauhaus hit one of our girls with a mic stand. Afterwards, at the train station on the way home, a punk from the gig, not one of ours, shouted 'Up the IRA' at the 200-plus squaddies there. They did not look happy!

The worst violence I saw was when the UK Subs played two gigs on the same day at the Fulham Greyhound [possibly 26 April 1980]. The first gig was a matinee for kids. The second gig was in the evening and the Road Rats were doing the door. All of a sudden they started attacking the punks with an axe, chains, anything they could lay their hands on. I got out sharp, but they were not yet done. They tried to run us over with a green Ford D series van in the road and even on the pavement! I have got absolutely no idea why it kicked off.

The Whitton punks also followed Manufactured Romance who started life as Fourth Reich, the Cuddly Toys, the Psychedelic Furs, Actifed and local bands the Worthless Olkz, the Dirty Toilets, the Worms and the Pests, who did a good cover version of 'Fireball XL5.' Manufactured Romance would rehearse on the top floor of a pub in Camden and do impromptu gigs for us. We were there when

Manufactured Romance supported Slaughter and the Dogs, the Cockney Rejects and Crisis at the Electric Ballroom [4 April 1980] and so were the Mile End skins, who wanted to kill us. We stayed up on the balcony ready to defend ourselves and only ventured down to the front for Manufactured Romance. No harm came to us. The same could not be said of the time Manufactured Romance supported Slaughter and the Dogs in Manchester. Our lot clocked a skinhead beating up a punk and, when one of us jumped in, the punk angrily shouted back: 'I don't need your London help.' Everyone then turned on us. We found safety in a dressing room! Fists ready, we were in there for an hour but they didn't enter.

Security Risk also deserve a mention. They were a female-fronted punk band who we regularly saw at the 101 Club in Clapham. They did a cover version of 'Bobby's Girl' which was a firm favourite of the Whitton punks.

Politics was not that important to me. Like most punks, I wore a swastika armband and drew the occasional swastika on my jeans, but that was a way to shock people, nothing more. However, I regularly bought National Front News down at Chelsea which expressed what I was thinking. Also, I was fascinated by Hitler and the Waffen-SS and had pictures of both plastered around my bedroom walls. My Dad hated that. So you could say the seeds of my future political pathway had already been well and truly sown.

Eventually I turned skinhead because I was getting too much grief as a punk at Chelsea games and I did not have to bother with my hair for work as a postman. I dressed accordingly, Sta-Press, Fred Perry and Levi jackets, which I wore as a punk anyway. I got into Oi. Ten of us went to see the 4-Skins and the Business in Southall, but it was a last-minute decision so by the time we got there the police had already cordoned off access to the venue and made us get off the bus. Later we got chased by a big group of Asians, but managed to get away from them.

I saw Cock Sparrer at the Fulham Greyhound three times. One time I was standing outside the venue, patiently waiting for it to open, when I was approached by a large group of menacing East End skinheads. A massive skinhead asked: 'Where you from?' I said: 'West London.' He answered back: 'You're a foreigner.' I was expecting the worst, but they walked off. I went to see Skrewdriver at the 100 Club. I had their 'Anti-Social' single and liked it, but it was just another gig and a chance for a beer. I might have gone on my own and met friends there. I got pissed up and hence don't remember too much about the night except that Skrewdriver played 'Anti-Social' too many times for my liking!

When Feltham Football Club started up as a venue in 1983 I went to see a lot of bands there, the likes of Peter and the Test Tube Babies, the Exploited, the UK Subs, the Meteors, the Toy Dolls, 999, Vice Squad, the Upstarts, the Ejected, Chaos and even the Pests. We all had bets on whether or not the Ejected would play 'East End.' They did. We used to fight with the Mods who would be in The Dining Rooms and one night there was a fight on the actual pitch. And it was at Feltham FC that I first met Dave Webster who was a real laugh and crazy with it. He was round my house one time when he saw a spider on the wall, grabbed it and ate it! We became good friends. He was well into Skrewdriver and went on to shape my political views. I started to knock around with the Hounslow skins, attend NF meetings with them and follow the Business, Chaos, Condemned 84 and Skrewdriver, of course.

In 1984, aged 22, I got married for the first time. Some six weeks before we were due to get married we went round to see her parents. Her mum took one look at me and said: 'You look like a NF thug.' I replied: 'I am.' Her father was

SWP and henpecked. My wife was a CND supporter. Her brother drummed for Stanwell punk band Dead Man's Shadow. The two of them once took me on a surprise outing to attend a CND march and rally in High Wycombe to protest against nearby RAF Daws Hill. I felt really out of place. We listened to the speakers. There were a couple of skinheads not far from us, one was on crutches. When one of the speakers stated 'We are fighting for peace in Europe' the skinhead on crutches shouted back 'There is peace in Europe.' I felt nearer to them and in the end I went and stood with them. We shouted: 'Go home, go home.' Someone said as they walked past us: 'That's not what we are about.' It was what I was about. The skinheads wanted me to enlist in the NF there and then.

Posty Rob had finally found his political home. Like Posty Rob, Val Drury also saw Skrewdriver at the 100 Club [but is not sure of the date, but it's more likely to be 1983 rather than 1982]. Unlike Posty Rob, the experience changed her life:

I first got interested in the scene around '81-82 at the tender age of 12-13. I loved some of the old punk music beforehand as my sister used to listen to John Peel on the radio. I was listening to all the Oi stuff, like the Rejects. The first album I bought was Blitz Voice of a Generation. Anyway, I started hanging around with the local Guildford skins and punks. Then in 1982 I shaved my hair for the first time, much to mum's horror. She came with me to the hairdressers and asked for the longest setting, but I went back two days later for a grade one. I'm not really sure what it was about the skinhead look that first drew me in; punks were too scruffy and back then there was some dodgy fashions, the skins always looked smart with that hard edge and their shiney boots, the girls too, but with that feminine edge to it. Even now I love wearing my boots and flying jacket. It was a great sense of belonging to something that meant something. I still get that feeling now at gigs. I went to a few local gigs at Feltham football club, seeing bands such as the Exploited and Major Accident. Then I went up to London to see Peter and the Test Tube Babies and found out about a skinhead band playing a few weeks later at the 100 Club. That night it all changed for me. I thought Skrewdriver were brilliant and the lyrics were so true. So from then on I went to as many Skrewdriver gigs as possible.

On Thursday, 30 December, skinhead band Combat 84 played the 100 Club. Skrewdriver and Combat 84 were rivals. One person who knew both Ian Stuart and Chubby Chris of Combat 84 recalls with a smile: 'The bands were really bitchy and would slag each other off as fuck.'

CHAPTER THREE 1983

On Thursday, 6 January 1983, Combat 84, Vicious Rumours and London Branch played the 100 Club. One week later, on Thursday, 13 January, Skrewdriver, the Ovaltinees and London Branch played the 100 Club. For Dognut, who would play bass for the Ovaltinees for almost three years, this gig was his most memorable with the band: 'Being a big fan of the Pistols, it speaks for itself and the added bonus of performing with Skrewdriver, brilliant.' Dognut was well into Skrewdriver. Knowing this, his good friend Fitz once teased him that Skrewdriver were without a bass player and Ian Stuart was looking to recruit him, but then added that there was no chance of this happening unless he got his tattoo of the Ovaltinees on his neck removed. Well, Dognut fell for the story hook, line, and sinker, even contemplating the removal of his offending neck tattoo. He was crestfallen when Fitz told him it was a joke.



London Branch 13 January 1983 at the 100 Club

Up next were Skrewdriver. Ian Stuart walked on stage draped in a Union Jack flag and wearing a sand-painted German WWII M35 pattern steel helmet [that may or may not have been worn by a soldier of the famous Deutsche Africa Korps]. Again Skrewdriver played a set of new and old material, plus covers, 'Paranoid' by Black

Sabbath, 'Red London' by Sham 69 and 'Sympathy for the Devil' by the Rolling Stones. The new material was much more politically aware: 'Tomorrow Belongs to Me,' 'Soldier of Freedom,' 'Don't Let Them Pull You Down' and 'Shove the Dove.' It really seemed as though Ian Stuart had finally come out, politically that is. Eddie Stampton, a 16-year-old skinhead who attended the gig and had two songs dedicated to him, described it as 'one of the most memorable nights of his life'!

A good quality audience recording of Skrewdriver's performance that night appeared on CD many years later (almost 30 years to be precise). Limited to 500 copies, the CD was followed by vinyl limited to 525 copies. The album in a deluxe gatefold sleeve is a cut above your average bootleg and even boasts the appearance of previously unreleased song 'Midnight Train' about the disastrous trip to Holland the year before The Skrewdriver *Live at the 100 Club, 1983* CD was released by Loyalty Records in 2011. See www.loyalty-records.com. The album was released by SFH Records under license. Two songs were cut due to legal reasons.

On the following Thursday, the 20th, Ian Stuart and several friends returned to the same venue to 'have it out' with London-based Oi band Infa Riot, who had bad-mouthed Skrewdriver at one of their gigs. Unsurprisingly, the difference of opinion erupted into a fight when various roadies and bouncers got involved. Beaten up in their dressing room, Infa Riot later complained that 'by booking right-wing bands like Skrewdriver and Combat 84 the 100 Club was asking for trouble.'

Nada Leslie, who promoted punk nights at the 100 Club on Tuesdays and Thursdays, denied that she had been promoting right-wing bands at the club. She told *Sounds*: 'I've told all the bands who've played here that I want no politics in the club. If I hear anyone talking about politics on stage I'll turn the lights up and stop the gig. I just won't tolerate it.' Furthermore, she stated that she had specifically spoken to both singers about what would happen if they started making political statements on stage, adding: 'I've told them both — nobody wants you but I'm giving you a chance. I don't want any preaching. All the kids want is music and that's what you've got to give them.' Contrary to what Nada Leslie said, the kids wanted more than music and Skrewdriver wanted to give the kids more than music.

On Friday, 28 January 1983, Skrewdriver and the Ovaltinees played Skunx which may have already acquired its new name of Streets. On Thursday, 3 February 1983, the Ovaltinees, Vicious Rumours and London Branch played the 100 Club. Two weeks later, on Thursday, 17 February, Skrewdriver played the 100 Club again, supported by Vicious Rumours and Eastern Buddies. 2 By now, Skrewdriver had adopted a 'uniform' of black for gigs. Ian Stuart wore a Union Jack patch on the left breast of his shirt. One skinhead who attended the gig remembers how Stuart railed 'that Australian queer' Peter Tatchell who was running as the Labour party candidate in the 1983 Bermondsey by-election.

The East End Badoes may have been misadvertised as Eastern Buddies.



Skrewdriver played the 100 Club for the last time on Thursday, 24 February, supported by Vicious Rumours and London Branch. David Webster was present with his then girlfriend, Jackie Scott. He has good reason to remember that night:

By this time I was a regular at London gigs, this was in fact the seventh occasion I had been present at a Skrewdriver gig in the six months since I had moved from Somerset. I had got to know many of the skinheads on the scene. As far as I can remember it was the usual sort of night, no trouble at the gig. Let's not forget there was no security in those days. Any sign of trouble would be quelled by Ian's words of sticking together. Anyway, when the evening ended, Jackie and I left the venue with a small crowd of skinheads from the Hounslow area. They were all younger than me, some by a few years. Normally I would have got the tube from Oxford Circus but this particular evening we found ourselves walking to Piccadilly Circus, I guess to avoid any train changes, as Hounslow is on the Piccadilly line. The younger skinheads walked in front of us and were behaving very abusive and insulting towards anyone with black skin. There were chants of 'White Power' and 'Sieg Heil.' To avoid any confrontation Jackie and I kept our distance. By the time we had reached the underground, a mob of between 15-20 black guys had gathered, most of them armed with snooker cues and baseball bats. Anyone that resembled a skinhead was attacked. I saw a skinhead take the full impact of a snooker cue across his back. So much so that the heavy end of the cue broke off. I immediately picked this up to defend myself and Jackie from attack. Within a very short time there were police everywhere, I was seen hitting a black guy with the piece of wood I had in my hand and was arrested on the spot. As far as I am aware there was only one other arrest and that was another skinhead, certainly none of the blacks that had begun the attack. After all it was them that struck the first blows. I can only imagine that it was the combination of alcohol mixed with the patriotic and indeed race-hate words of Skrewdriver that brought on this behaviour from the younger skinheads that evening. I hold my hands up I was caught bang to rights using the piece of broken cue as a weapon, but if I had not picked it up then I or indeed Jackie could so easily have been badly injured or even worse that night. I had to wait about a month for the case to be heard at Bow Street Magistrates, and to be honest expected the worst. Courts did not tolerate any form of what they considered to be racial attacks. As it was, three months was not so bad. I did two months in Pentonville with no problems, even though I was put in a cell with this massive black guy, who was well aware of the offence I had committed. The prison officers had made sure of that!

By the time David Webster was released, Skrewdriver had moved on to playing pastures new. Years later he would reflect: 'I simply feel Skrewdriver had become too big and too political for London's 100 Club. The police would always be out in force in

Oxford Street whenever the band played and let's not also forget this was a very antiskinhead era. Quite often the police would provoke or even attack us for no reason hoping for a response. Ian knew this very well, as his later court case proved.'

That February, the Ovaltinees appeared on the truly international punk and hardcore compilation tape *Raw War* released by Xentric Noise Tapes (catalogue number XNT 4) alongside the likes of Terveet Kadet, Rattus, Indigesti and the Neos, who did not share the Ovaltinees' politics. The Ovaltinees' contribution was 'Ginger Topper' and 'Race and Nation' masquerading as 'Russian Stomp.' Both were from the 1982 demo. Asked about the inclusion of the Ovaltinees, the label boss replied: 'I was a bit naive politically and didn't realise their political leanings. I just liked some of the tracks they sent on the tape and their couple of letters I remember being very keen, friendly, enthusiastic, etc.... and didn't go into anything politically. 'Ginger Topper' I still presume is a humorous take about ginger-haired people.' It was actually about a ginger-haired friend of the band from Dartford who never missed one of their gigs.



Anti-Social supporting Skrewdriver at Skunx, exact date unknown

On Thursday, 17 March, the 100 Club hoted Vicious Rumours and the Diehards. On Saturday, 19 March, Skrewdriver, Anti-Social and Vicious Rumours played Streets.

On Sunday, 3 April, with the help of Joe Pearce, the editor of Bulldog, the paper of the Young National Front, Rock Against Communism was relaunched, staging a concert in Stratford, East London. Skrewdriver headlined, with support from the Ovaltinees and Peter and the Wolf. Advertised on a word-of-mouth basis, which became the modus operandi for future Rock Against Communism and Skrewdriver gigs, over five hundred people turned up to witness a 'defining moment' in the history of Peter and the Wolf and Skrewdriver. For Peter and the Wolf, this was the first gig with new vocalist Mark. They went down well.





Note: Year incorrectly recorded on flyer

As for Skrewdriver, again Ian Stuart walked onto the stage draped in a Union Jack and in between the inconvenience of the songs, spoke out against the IRA, the 'traitors in government,' CND, the left, and immigration. Gary Bushell, the features editor for *Sounds*, was singled out for special attention. Ian Stuart announced: 'This one is about a bloke who's tried to stop us. Gary Bushell is a cunt. This one's called "I Don't Like You".'

The following month Bulldog gave extensive coverage to the concert of April 1983.

Writing under the pen name of Captain Truth, Joe Pearce used the Editorial to champion Skrewdriver, 'a band with guts':3 'In the past, bands have supported the National Front at first, but have sold out as soon as they got recognition. The fact is that the music business is dominated by middle-class trendies and rich capitalists who support multi-racialism. It therefore takes a band with real guts to stand up for the White working class in such a hostile environment. Skrewdriver are such a band — we salute their courage!'

Bulldog no. 33, May 1983.

When asked in *Bulldog* why he had publicly come out in support of the NF, Ian Stuart replied: 'I know a lot of bands who are members of the National Front or other Nationalist organizations. They just daren't admit it. That would be it. They just wouldn't get any more press. I mean it's a Marxist media, the music press. We gave them an excuse to slag us off by being patriotic. It doesn't bother us though. We still get the biggest following of all skinhead bands. They called our audience 'morons.' In the end I got fed up with it. I couldn't see anything wrong with being a Nationalist. It was natural to me. That's when we thought we might as well go the whole way.'

The same edition of *Bulldog* attacked Gary Bushell, described by *Bulldog* as Skrewdriver's 'biggest enemy':4 'Bushell declared war on Ian Stuart and on the other members of the band as soon as they refused to toe the line. Ever since then he has done everything he can to ruin the band's chance of succeeding. He put a news blackout on anything to do with Skrewdriver appearing in *Sounds*. He banned Skrewdriver from advertising their future gigs in *Sounds*. He blackmailed [record] shops, such as Small Wonder records, by threatening to black their adverts in his paper if they didn't stop selling the group's records. Finally he tried to get Skrewdriver banned from playing live dates by making threatening phone calls to the owners of all venues where the band have played. In short, Bushell has declared all-out war on Skrewdriver. But if Bushell wants war he can have it. The white backlash in the music industry is just beginning.'

Ibid.

Gary Bushell later appeared on the *Bulldog* blacklist, accused of not giving 'White Youths the right of reply to his lies in *Sounds*.' To redress this situation, *Bulldog* thoughtfully printed his home address so that 'we can reply to his lies by writing to him personally'!5

Bulldog no. 34, August 1983.

Ian Stuart had another reason for coming out in support of the NF, explaining years later: 'Bands like the Redskins and the Newtown Neurotics were being praised [by the music press] for their obvious left-wing and anti-British policies. I just thought, oh sod it, if they can do it, so can we and that's when we decided to release 'White Power' for the NF.'6 And so it came to pass that the *Bulldog* edition of May 1983 announed Skrewdriver's next single as 'White Power,' which, arguably, would have made it the first ever nationalist vinyl offering, if it were not for the Ovaltinees, who continued to do things very much their own way.

Interview with Ian Stuart, fanzine English Rose, 1987.

The Ovaltinees — British Justice EP 7"

That May, the Ovaltinees released their self-financed four-track *British Justice* 7", limited to 500 copies, which really is a prime cut of punk rock. Inexplicably, the single is catalogued BAA-021. Dognut, the bass player of the Ovaltinees, said of recording the single:

The EP British Justice was financed by each member of the band at the time of

recording. We all paid an equal share of the recording and pressing costs. We recorded the songs for the EP at a recording studio in Queenborough on the Isle of Sheppey in Kent. They were also responsible for the pressing of the EP. The name of the recording company was Wooley Records. I can still remember a couple of stories from that day. Firstly, there was a guy at the recording studio with a really bad lisp and although we should know better we could not stop ourselves from cracking up every time he spoke to us. It did make the day more interesting! Secondly, I had to record the bass line for 'British Justice' separately to the band as I could not play simultaneously with them on that particular day. I think it was the pressure of it all.

Dognut was not entirely happy with the final recording, explaining: 'My bass was out of tune and can clearly be heard that way. It has always haunted me. Also I started off "Joe Public" too slow and it does not sound as good as it should have. However, "Argentina" sounds great as does "Apathy."

The front cover artwork, which has almost gained iconic status, was reason enough to buy this single: a British High Court judge in his red robes and white wig dangling at the end of a rope. Among those thanked on the back cover are 'Nationalists everywhere,' 'Peter and the Wolf mob' and Splodge. Instantly memorable, the lyrics are racist and nationalist, but restrained when compared to what was to come from other bands flying the RAC banner. 'British Justice' delivers a damning verdict on Britain's racially biased justice system, insisting:

It's all right for the monkeys to riot Cos the fucking media they keep it quiet They can loot and smash up all they like Cos British justice don't apply to their type

British justice. There ain't no fuckin' British justice

They call it racial discrimination If a young white man tries to protect his nation They lock him up in a stinking cell For fighting for why his forefathers fell

For the monkey they've got open ears But they do nothing to quell the white man's fears If your business gets wrecked that's it Cos if you're white you get treated like shit

'Apathy,' which features some of the best lines ever written, namely 'You sit there waiting for death like you're some kind of Macbeth,' is self-explanatory:

You say that life's bad luck You always wanna give up You always whine and moan But you never do nothing on your own

Take, take, take the easy way out

You sit there waiting for death Like you're some kind of Macbeth Your pathetic life will pass you by While you stand and watch the grass grow high

So don't bring your problems to me About life and reality I don't want to listen to it Just fuck off you apathetic shit

'Joe Public' implores Mr. and Mrs. Average to wake up to the creeping cancer of a multi-racial society and at the next general election, which was held on 9th June 1983, 'to be bold and take a chance' by voting for a party with a nationalist stance, presumably the National Front or perhaps the recently formed British National Party [BNP]:

Will you only realise when one moves next door?

And will you only realise when your nice white daughter becomes a disco whore?

Wake up Joe Public. Wake up Joe Public. But you don't wanna know. Do ya Joe?

Will you only realise when trouble's up your street? Wake up Joe get on your feet

Tony Benn and the militant boys They will use as political toys

At the next election be bold and take a chance At the next election take a Nationalist stance

The last track, 'Argentina,' celebrates Britain's victory over Argentina in the 1982 Falklands War, fought over the disputed Falkland Islands and South Georgia in the South Atlantic Ocean:

Argentina you were all smiles
Cos you thought you had the Falkland isles
But when our mighty fleet approached you
Argentina got a kick up the arsehole

Don't. Don't. Don't mess with England

You thought you had a grip of iron
All around South Georgia island
But when you heard the advancing Marines
You Latin wankers were nowhere to be seen

Argentina what have you got? Argentina not a fucking lot The General Belgrano with a hole in it Argentina you're a load of shit

Galtieri, you're a fairy Sitting there in Buenos Aires When you heard of the Paras' attack 'Argentina' remains Dognut's favorite track on the EP: 'It was easy to play, had a fast rhythm and great words, and it made me feel as patriotic as a person could feel back then when the Falklands conflict was the subject of the time.'

Each member of the band was left to his own devices to sell their copies of the single. Most were sold at gigs or given away to friends. Quite a lot disappeared. Dognut added: 'No record shops stocked any copies of the EP as far as I am aware of. Also I am not aware of any of the discs being sold via mail order, but that is not to say that the other members of the band did not have their own method for selling their copies.' The use of the word 'monkey' in the title track, 'British Justice,' ensured that no distributor would touch the single anyway. Dognut gave his mum a copy who 'was shocked at the time when she saw the front cover picture sleeve with the hanging judge; she knew many local councillors and magistrates being one herself so that did not go down too well.'

Eddie Stampton bought a copy of the single from the band at a gig soon after its release, Fitz believes that he was given a copy by the band at a later date and Nick Rich was given a copy by his good friend Mick McAndrew of the British Movement. David Webster also picked up a copy at a gig but left it under his jacket on the stage whilst he had a jump-around to the headlining band and it was stolen. He was gutted at the time and would rather have lost the jacket!

David Webster is convinced he bought and lost the Ovaltinees 7" at a gig at the 100 Club, but the author believes it could not have been at a Skrewdriver or Ovaltinees gig at the 100 Club because both bands had moved on to playing pastures new before the single was released.

The Ovaltinees continued to perform live, but concerts were local and low-key. On Saturday, 29 October, the Ovaltinees played Gillingham, Kent, with support from Peter and the Wolf. The Ovaltinees also played the Ghunzee Fort in Gillingham twice. [One of the gigs was late 1984.] Dognut also recalls: 'We played a gig at what I think was called the Mitre pub in Greenwich. It was sited just along from the southbound exit of the Blackwall tunnel, not sure if it is still there now. Sorry, but I have no idea of the date of this gig.'

The second gig at the Ghunzee Fort in Gillingham was not a proper gig as such because Billy the guitarist failed to turn up. This gig, which may have been the Ovaltinees' last, was definitely Dognut's last with the band. Dognut recalls what followed: 'Steve joined the band as lead guitarist soon after Billy left us. Steve spent many weeks at band practise learning to play our set. We were just about ready to start performing again with our new member when it all came to an unforeseen finish, and unfortunately for Steve, he never got to enjoy playing live to our followers or be recognised as a member of the band which he rightly deserved.' Dognut still has many regrets: 'I wish I had spent more time practising on the bass. I wish that I had saved some copies of the EP, some band flyers, some recordings from our gigs, rehearsals, T-shirts etc... and lastly that the band had lasted longer than it did.' Vocalist Mickey Lane has a slightly different take on the end of the band: 'We tried new members, but we found no one with the dedication and commitment to make the band a success, so in 1984 we wound the band up, against our wishes.'8

Interview with Mickey Lane, magazine Final Conflict no. 22.

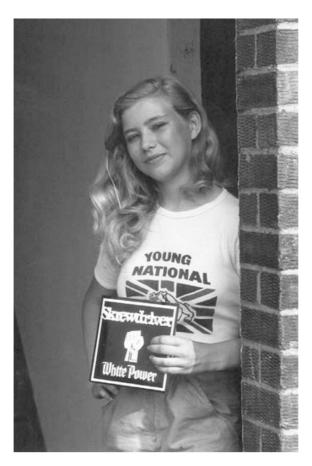


The Ovaltinees

This was the end for the Ovaltinees, who never quite fulfilled the entirety of their early promise. Live, the Ovaltinees played a number of surprising cover songs, for example 'Silver Machine' by space rockers Hawkwind and 'Rock and Roll Part 1' by glam rocker Gary Glitter. A number of other original songs remain undocumented on vinyl or CD: the mildly amusing 'Joe 90,' inspired by the Saturday morning television puppet series of the same name about the secret agent adventures of a schoolboy named Joe McClaine, created and brought to life by Gerry and Sylvia Anderson who were also responsible for the more famous Thunderbirds and personal favorite Captain Scarlet; and the outrageously provocative 'Blair Peach' which tells the story of the life and death of this 'Communist leech.' There are more songs, but they are of a racially sensitive nature and too offensive to repeat.

Skrewdriver — 'White Power' 7"

Shortly after the Ovaltinees released their *British Justice* 7", Skrewdriver released the 'White Power' 7" on White Noise Records, a record label set up by Joe Pearce and Patrick Harrington and financed by the National Front, even though this new patriotic record label was initially announced as 'independent.' The single was also partly financed by Mickey French and the deal was apparently done in the Last Resort shop. Promo shots were taken of a girl wearing a Young National Front T-shirt holding a copy of the single, but never used. The girl was a member of the Newham NF branch. The single was made available from the National Front shop in Croydon which also provided a mail order service, from one or two record shops prepared to stock it, and from National Front paper sellers at Brick Lane market and East Street market on Sunday morning.



The single comprises three tracks and even features Joe Pearce on backing vocals. Unfortunately, White Noise made a mistake on the back cover and named Mark [Sutherland] as the drummer and not Geoff. While on the subject of the back cover, David Webster is in the crowd shot; he spotted himself from the tattoos he has on his arms. Anyway, according to a RAC advertisement placed in *Bulldog*: 'This record is guaranteed to give the reds in the music business the shock of their lives.' That was an understatement! 'White Power' was a complete revelation, unlike any record which had gone before. The image on the front cover of a clenched white fist against a black background is visually striking, as well as powerful, direct and defiant. The lyrics were overtly racist and nationalist. This time there was no holding back:

I stand and watch my country going down the drain We are all at fault, we are all to blame We're letting them take over, we just let them come Once we had an Empire, and now we've got a slum

White Power! For England! White Power! Today! White Power! For Britain Before it gets too late Well we've seen a lot of riots, we just sit and scoff We've seen a lot of muggings, and the judges let 'em off Well we've gotta do something, to try and stop the rot And the traitors that have used us, they should all be shot

Are we gonna sit and let them come? Have they got the White man on the run? Multi-racial society is a mess We ain't gonna take much more of this What do we need?

If we don't win our battle, and all does not go well Then it's apocalypse for Britain, and we'll see you all in hell

Ian Stuart believed that the face of Britain had changed for the worse and the rising crime gripping Britain 'was due to the degeneration of society, speeded up by the massive immigration into this country of so many inferior cultures, who introduce such "benefits" as drugs, mugging, rioting, looting, [and] rape.'9 'White Power' was Ian Stuart's warning to white British people to wake up to the prospect of racial suicide and fight back against this insanity, which has gone far enough. For Stuart, it was a life-and-death struggle. He hoped that an uprising of white youth would stave off defeat and return Britain once more to the white British people, his people.

Interview with Ian Stuart, fanzine *The Truth at Last* no. 9, late 1986.

The politically charged second track, 'Smash the IRA,' needs no explanation. The third track, 'Shove the Dove,' was written by Ian Stuart 'as a joke.' Musically, this single has the tunes, upbeat, catchy and punky tunes at that, but the production is sadly lacking. Even Ian Stuart had to acknowledge: 'I think it could have been mixed better. It's a very weak mix.' Produced and engineered by Mark Sutherland in his East London studio, near Bow Street tube station, this single was his very first musical production and his studio at that time was only four-track. Nevertheless, Mark Sutherland was proud of it. He once told a London magazine:10 'I was really happy with it. It was my first single. I stuck it on the wall in a black frame and I remember friends coming in and not liking it at all. I didn't really appreciate that. I didn't really think about whether it was offensive.'

Paul London, Nazi Rock Star, page 50.

Many, however, found the single offensive. Indeed, Gavin Martin, who reviewed the single for the *NME*, said that the single was 'the ugliest and most evil deployment of youth music I've ever come across.' Despite the hostility of the music press and a lack of distribution, the single sold well. Arguably, a bit of controversy never hurts. Such was the demand for the single that it was re-pressed at least three times. Some copies were stickered with a White Noise Records contact address in East London. There was even great demand for the single from Europe, Germany in particular. Back home, one of those who picked up a copy of the single was Enfield skinhead Colin H.

The story of Colin H.

Colin H. bought a copy of 'White Power' at the National Front shop in Croydon. He had gone down to the shop by car with a friend to pick up a Brutal Attack demo tape, which mainly consisted of songs that made it onto 'Stronger Than Before,' because they had seen Brutal Attack at Skunx and been suitably impressed. 'White Power' was the

first nationalist record he bought and its significance was not lost on him: 'At the time all you heard about was black power, black pride, anti-racism and anti-apartheid. There was no talk of white pride, none whatsoever. Also nobody was speaking up against the IRA. It seemed as though the army was 'handcuffed' fighting the IRA. This single went against what seemed to be the norm.'



His political conversion to the right had started years before, ironically when he was punk. Colin explained:

In 1978, aged 14, I went to see Sham 69, possibly at the Rainbow, with some older punks. This was my first punk gig and I should not have been let in because of my age. I had long hair past my shoulders. The venue was packed full of skinheads and I had long hair! I saw some skinheads chase after a person with long hair, give him a good hiding and then cut his hair with scissors. I thought I had better do something about my hair if I was to go to more things like this. I had also come under the influence of two cousins, who were both older than me and both skinheads. I went skinhead, but then turned punk to win the affections of a girl. As a punk, I went with friends to London for the day and ended up in Hyde Park to see the Iranian Embassy siege. The park is opposite the Embassy. There were loads of skinheads in the park, three hundred or more, protesting against the Iranians. They were singing 'God Save the Queen,' not the Sex Pistols' version though, and 'Rule Britannia.' It was quite a friendly atmosphere. Skinheads approached us and started talking. There was no talk of anything politically, but the skinheads were distributing NF and League of Saint George leaflets and stickers. Some of my friends threw them away. Some kept them. I kept them. One of the stickers had the picture of a black man and a monkey with the question: 'What's the difference?' I thought the sticker was funny, but it started to get me thinking. The police cleared the demonstrators from the park. Everyone dispersed. We were still laughing at the stickers all the way home. The following week I shaved my hair again.

Another political turning point came in the aftermath of a trip on a bank holiday

weekend to the seaside resort of Southend for a fight. Colin picks up his story again:

The police were rounding up everyone, but a friend by the name of Bif and I managed to get away with two girls. We got back to London and found ourselves at Notting Hill waiting for a bus which would take us home to Enfield. All of a sudden police vans appear and a copper asked us what we were doing here and where we were going. He said: 'You shouldn't be down here waiting for a bus.' I asked why and was told: 'Because of the Notting Hill Carnival.' I could not care less about the carnival, but it angered me that I could not wait here because black people have got a carnival on.

Music and gigs were as important to Colin as the fights, and not a week would pass without him attending a gig. He saw the 4-Skins with Gary Hodges on vocals at the Bridge House. He saw the Cockney Rejects supported by the then unknown band Iron Maiden somewhere in East London, who performed a short 15- to 20-minute set. He saw the 4-Skins with Panther on vocals at Skunx. He saw the Last Resort. He went to Skunx a lot. He saw most skinhead and Oi bands of that era. He saw Blitz three times: at the Lyceum, at Skunx and at the infamous Sir George Robey, Finsbury Park. He had cause to remember well Blitz at the Sir George Robey. By his own admission he got into a fight with the drummer of Combat 84, who tried to bite off his finger, but he gave him a good hiding, which turned the gig into a small riot. Colin and his friends made a fast exit, but the bouncers must have contacted friends by phone because they spent the rest of the night being chased all around Finsbury Park.

With some 30 to 40 friends from the same Enfield estate, not all of whom were skinheads, he went to see Skrewdriver at Skunx who were supported by the Ovaltinees and Peter and the Wolf. He knew that Skrewdriver were a skinhead band and that was his reason for going. This turned out to be his first full-blown nationalist gig. This gig and subsequent Skrewdriver gigs felt different to all other gigs he had attended, as he recalls: 'Everyone felt a real sense of togetherness. We were united. There were no divisions, no petty factions. There were all different types of people there. You could have bikers. You could have mods. There was no kicking people's heads in because they looked or dressed differently. And yet when Brutal Attack played you would get the arseholes. "Are you looking at my bird?" and all that shit. Ian Stuart kept it in order. The gigs were trouble-free.'

Colin started to talk to people who were more involved in politics, who were more socially aware. Living in Enfield, he rarely saw any black people. He was surprised to learn that the black people kept to their own areas, as though in a ghetto. He started to note at work that the governor was quick to criticise the whites, but would allow the Pakistanis to get away with much more before pulling them up. He joined the British Movement and states that 'the music had definitely played a big part in the decision.' Although he described his politics as right-wing, he very much retained the philosophy of 'live and let live.'

He took his politics to the streets. He remembers the time 'about 30 of us' attacked an anti-racism rally at Trafalgar Square. He was living at his mum and dad's at the time and did not know till he got home that the attack had been broadcasted on the news and they had seen him in the middle of it! His parents were not impressed.

As a lifelong West Ham fan, Colin also took his politics to the terraces. He was not a member of the ICF, but found it ironic that drinking in the same pub as Cass Pennant, the leader of the ICF who was black, were people who attended Skrewdriver gigs. Colin found it curious that Cass seemed to have very few black friends. Most were white.

He got to know Ian Stuart, describing him as a 'genuine and ordinary sort of bloke who genuinely inspired.' He explained: 'I don't think I have ever met someone like Ian Stuart who could sort of convince people that we could do something about things when you thought you couldn't.' He has fond memories of the time Ian Stuart was talking to him and his brother at a gig: 'I went to the bar to get the drinks in, leaving Ian Stuart to speak to my brother, who was an anarcho-punk. Next minute Ian Stuart and my brother were handing out NF leaflets!' The gig may have been headlined by anarcho-punk band Dirt at Skunx. Colin added: 'I used to hang around with one of the girls in Dirt. She went to all the Skrewdriver gigs.' Such was the diversity of the crowd which Skrewdriver attracted

The story of Steve A

Steve A was another working-class and politically-minded skinhead who bought the Skrewdriver 'White Power' 7" when it was released. Like Colin H, he agrees that he had never heard anything like it before on vinyl. [He proudly admits that he still listens to it now.] An 11-year-old Steve had got into punk in 1977, attracted to its antiestablishment message. He started out listening to the Sex Pistols, the Clash and the Stranglers and his very first gig was the UK Subs at Crawley Leisure Centre in 1978. A regular at the Last Resort shop, he learnt that Skrewdriver had reformed and 'were back with a bang.' He first saw Skrewdriver at the 100 Club in 1983. It changed his life. He felt at home among his new family. He remembers well the April RAC concert in Stratford, East London, for all the wrong reasons: he got arrested on the tube for violent behaviour and abusive language towards the police, who, in Steve's words, 'were always lurking about somewhere.' He attended around ten RAC gigs before his life went off at a tangent.

Mike from Feltham also bought a copy of the 'White Power' single at the NF shop in Croydon. He had a most curious conversation there: 'I asked in there if any other bands were likely to get involved with White Noise, which had only signed Skrewdriver at that time. The bloke in the shop said he didn't know of any other nationalist bands. I said there was a band called Brutal Attack from Mitcham who were NF/BM supporters and he said he'd never heard of them!'

The story of Steve Sargent

Steve Sargent saw Skrewdriver at Skunx and, like Colin, Steve A and Mike from Feltham, bought 'White Power' when it was released. This is his story:

I was very aware of nationalism at an early age without a doubt, by the time I was in my teens; both my elder brother and father were active members of the British Movement and National Front respectively. The NF and the skinhead cult were all around in the latter part of the '70s, I grew up with it in essence.

I was brought up in New Barnet, which was a very white working-class area. There were very few non-whites, and at my primary school there was just one Pakistani kid, whose life was made hell. I can remember when the series Roots was first screened and this kid having to play the role of Kunta Kinte whilst the rest of the school kids whipped him with their ties whilst telling him his name wasn't Toby. He had a Vespa scooter-driving dad who used to pick him up from school, putting the kid behind him on the bike seat and roaring off. The same thing happened day after day though, where as soon as the Vespa took off dozens of kids would chase after it, often throwing at them crab apples which grew along the fence outside the school gates.

A few years later, in 1979, I was to face my own 'victimisation' by communist teachers at my secondary school. The NF was massive by then and

most of us kids had adopted the skinhead style. The Anti-Nazi League and CND were also huge and many school teachers openly wore ANL badges or had CND or the big yellow 'Nuclear power? No thanks' stickers in the back windshields of their cars. At the 1979 elections my father stood as a NF candidate in Barnet. Support for the Front on our estate (the Bevan estate) was big, and many thought he would win, there was a coach that set off from the local boozer, the Jester, to all of the big marches like at Lewisham, and paper sales of NF News and Bulldog would always sell out locally, particularly outside Underhill Stadium, the home of Barnet FC. My dad also used to do 'fire duty' at the NF headquarters, Excalibur House in Hackney. This was basically a few lads who would camp out there over the weekend evenings when there was no staff working, in case the reds tried to trash the building or burn it down. One of the perks of this was the old man would come back with loads of stickers and badges, so my mates and I were all well-supplied with propaganda, and we used to compete with 'stickering' against the local BM, who were a few years older than us generally, but loved a bit of stickering too. I doubt there was a lamppost in Barnet that didn't have a sticker on it. The BM back then was very active and had some proper hard nuts. We definitely looked up to them.

Around the time of the '79 election I was at school in an English class, I would have been 13–14 years old, when the teacher asked me to stand up, then said the following: 'Sargent, your father has some rather extreme views and opinions which I understand you share, perhaps you could tell the class what they are.' I was a young kid, not a political orator, but I managed to sling out a few policies like Repatriation and British jobs for British workers. The teacher tore into everything I said of course, and pretty much made me look a fool with his retorts, but that was obviously the plan, and he was smug happy at the end of the class. What a wanker, there is no honour in beating a child in a political debate.

A year or so later I had two teachers in Maths and Art that refused to have me in their class due to my perceived politics. I thought it was great missing lessons, being the big pseudo tough-nut skinhead I thought I was, and never really gave it a thought till later in life, but with hindsight now I think it was disgusting treating a child like that. I don't think people today can contemplate just how bad the teaching profession was with active communists back then. I can remember ANL posters being up on the walls of some classes. The NF actually ran a 'kick out the red teachers' campaign due to this.

One day after school we came out of the gates and there was this local crackpot handing out these anti-nazi leaflets entitled SKAN (School Kids Against Nazis) — the fella doing it was a real weirdo, a white bloke with dreadlocks (unheard of back then) who lived on the estate. I took one of his leaflets and gave it to my brother when I got in, and he in turn paid this bloke a visit that night. The next day under the watchful eye of some BM heavies the dreadlocked one was at the school gates again, but handing out British Movement leaflets to the kids this time!

Sundays I would sometimes go up to Club Row market on the Bethnel Green road, it was an incredible place back then with dozens of barrows full of dogs and cats for sale among all the other market wares. A bit further down nearer to Brick Lane was a pub called the Bladebone, which was the Sunday haunt for the BM where my brother used to drink. He would get me a Coke and bag of crisps while I would scan the menacing-looking brutes assembled, clocking their clobber and tattoos and what colour boot laces they had, how thick their braces were etc., etc. ... Crazy as it sounds there were strict codes about things like what colour laces

you wore in your boots: Red = BM whilst white = NF. I was going to Highbury regular by then for Arsenal games and there was even a 'Highbury turn-up' you had on your jeans, which if memory serves was the turn-up folded over twice at exactly an inch wide. You only wore them Levi red tabs too that you had to shrink to fit around you in a hot bath that filled with blue dye, and stained your skin so you looked like a fucking Smurf for days.

One day at the Bladebone I was given a flyer for a BM march in Bexleyheath, Kent. I got a couple of mates from Barnet to come with me and that would have been my first march/rally. I would have been 15–16 I reckon so must be around 1980–81? Not a lot happened other than the cops nicking everyone's boot laces, and I had a pair of them old 14-hole commandos at the time, so the tongue was flapping around like an anteater on them as I made my way home. The next day I was on the cover of the Daily Star, who had ran a feature of the 'Nazi BM,' I was pictured among a group of skinheads being held back by the cops. I was never a member of the BM, I might add, I was only ever in the NF or the YNF (Young NF).

Musically I loved punk and had started to go to a few gigs around London—the crowds always had skinheads at them and it was never a problem until the mid-'80s when places like the Marquee banned us due to fights constantly breaking out involving skins. I remember the first time I heard the All Skrewed Up album because when 'Where's It Gonna End' came on I thought it sounded like country and western and dismissed Skrewdriver as 'shit.' The first time I met Ian Stuart was at the 100 Club at a Vice Squad gig. Christ, '81 or '82? It was a St. George day or Hitler's birthday I remember as loads of skinheads were there, far more than usual at a punk gig. I knew who Ian was and said 'hallo' and he handed me a pint and asked me to mind it whilst he had a piss! And that was about the strength of it to be honest. I checked the glass for a pencil line and took a big swig out of it anyway, ha.

The next time I saw Ian was in a taxidermist shop on the Essex Road in Islington. The place was called 'Get Stuffed,' great name! There used to be an army surplus shop at the Angel, Islington called the Quartermasters, and a few of us from Barnet used to go up there now and then and load up on essentials: hand grenades (minus the guts), plastic replica German helmets, coshes, knives and plenty more. We had found this café on the Essex road and this amazing taxidermist shop was opposite it. We'd been there a few times before but it was well worth another visit. On this day Ian was in there with another lad, I think he was after a wolf's head, this shop used to do everything you could think of. We had a brief chat and he asked us if we were going to watch Skrewdriver that evening in the nearby Skunx venue. We all nodded that we were and Ian joked about us being keen what with being up there hours before the gig started. The truth was we didn't know they were playing that night. Two of us did hang around whilst the other two headed back on the Northern line to Barnet with the goods bought in the Quartermasters.

I always thought as a venue Skunx had a far greater number of horrible cunts knocking about than somewhere like the 100 Club. In this I mean skinheads constantly asking you for a fag or a pound, or wrongens that looked like they had been sniffing glue all day. These were not nationalists, just rather people who had latched onto the fashion/scene. Skrewdriver and the likes of Combat 84 were drawing in big crowds really and were becoming very well-known.

If I'm honest I still wasn't too keen on Skrewdriver bar 'I Don't Like You' which was much faster and rock-sounding, but the atmosphere at gigs was second

to none, and Ian's little rants between numbers were always good, exemplified years later on the Live at Waterloo CD.

I remember when the White Power EP came out and I got a copy off Ian at the Aggie and took it home and thought 'WOW' and played and played it. All my mates wanted copies and I had to put in an order of 30 copies or so the next week. They had sold out though in the pub so I had to go back to the Ferndale Hotel where Ian was living to pick them up. He lived in a tiny bedsit but those of us there found a place to sit down and we nattered and listened to records and that, and he even made us all a cup of tea at one stage. Seemed a bit surreal at the time being a young kid with this 'rock star' asking you if you wanted sugar in your tea, but to his credit he was never offish or thought he was better than anyone else. I think the difference with Ian to others in the music scene was that he was an activist and lived the life, rather than just sung about it a few times a year when there was a concert. That's not a dig on anyone, it was rather that I went on rallies, marches, leafletting, paper sales etc. and other than Ian I can only recall John Bellany and Martin Cross being politically involved, although I'm sure there were others from among the bands, just I never saw them!

I had been a skinhead since my early teens, as most of my mates were, and I loved the look and patriotic connotations that came with it. Although there were loads of skins in my area, like most folk they didn't like to travel, so it was always a chore getting someone to go with you to events/places. As the years passed I think our entire clique was the same, where we had all become pals from our various parts of London and elsewhere, and no longer bothered to drink/hang out with those you grew up with. It was a funny phenomenon this, I always thought, as sometimes you'd get stopped by the cops and say ten of you would give addresses from every part of London, but no two from the same area — must have confused the old bill no end, this.

There were known skinhead haunts besides the concert halls like the Last Resort shop, or Black's shoe shop off of Brick Lane, and the Agricultural pub in Islington that was a skinhead pub for years. The Aggie was at the start of Chapel Street Market and every Saturday was jam-packed with skinheads. When I started going up there I knew Ian a bit better as I had going to the Inner London branch of the NF meetings, of which he was an organiser. I was there the night Pat Harrington spoke of 'Hollywood nazis' and Ian stood up and shouted 'Everyone out' as he deemed Harrington to be slandering National Socialism. All of us there who were skins, which was most, stormed out of the meeting.

Sometimes after the Aggie pub shut on a Saturday (they used to shut at 3 p.m. back then) we would do an NF papersale at Chapel Street Market. The SWP used to always be there too and a scuffle would always break out before the cops put them one side of the road and us the other. It always seemed odd to me that one hundred skinheads were in the pub, but only a dozen of us on the papersale!

Another regular gathering for the skinheads was the bank holiday invasions. I got nicked in 1983 at Southend for threatening behavior after we went down on the Sunday night to fight the Soul boys, who gave us a bit of a shock when they steamed us all tooled up. It was always a good laugh though, the bank holidays. I think it was £80 I got fined for that one.

Football was another place where skinheads often gathered. One day at the Aggie Mad Matty Morgan declared we were all going to Stamford Bridge to watch West Ham play Chelsea, and about a dozen of us went, including Ian. If memory serves, they were all going to a Manowar concert that night after the game. We went with the West Ham fans and the cops were making all the

skinheads remove their laces from their boots at the turnstiles. Without lying, the pile of laces was waist-high, there were that many skinheads there. Football violence was crazy back in them days, and the business with the laces never stopped anything as the lads soon got wise and just took a spare pair of laces with them to put on once inside the stadium.

Of course there were also the 2 Tone skinhead gigs around this time, and I attended quite a few of them, at the bequest of my then girlfriend, at places like the Lyceum or the Electric Ballroom. Before the bands came on the PA would play old ska tunes and every time 'The Liquidator' came on there would be a mass cry on the tune's chorus of 'Skinheads are back Sieg Heil.' Every gig this happened, I often wondered why they just didn't play that track, but they always did. I had a black Harrington jacket and had bought a load of iron-on letters and had this 'Skinheads are back Sieg Heil' on the back of the jacket in white lettering. Mad as it sounds these days, it never drew a second look back then off people and I wore it pretty often around London.

Probably once a month the local skinhead gang in Barnet would get a 'red bus rover' ticket and get the 134 bus to Tottenham Court Road, where we would go and hang around Carnaby Street for the day and go to the Lonsdale shop at the bottom of this famous road and get a T-shirt. Lonsdale was actually a sought-after label back then!

Another thing that was very 'skinhead' was having a bit of ink on your arms. And when we heard a rockabilly lad from nearby Finchley had started doing tattoos from his house, we began to start going up there and getting 'inked.' The said Rockabilly is now probably the most famous tattoo artist in Europe, one Lal Hardy.

They were good days, the skinhead days, and more so in the fact that most of the political activists were skinheads back then. It was a youth cult too, not one with fat middle-aged men involved in it.

Offensive Weapon11

There were two bands around the same time with the name Offensive Weapon. One was from Belfast. The other was from mid-Wales. The Offensive Weapon from Wales recorded a 16-track demo in 1984. Also one of the line-ups of Welsh band Offensive Weapon included Benny Davies, who did the skinhead/Oi fanzine *Beyond The...* The demo was not widely circulated; besides a few mates who were given a copy, one was sent to Roddy Moreno, one to Ian Stuart, one to Rock-O-Rama Records, one to No Future Records, one to Garry Bushell and one to Lol Pryor.

'Smash the IRA' struck a chord with Protestant skinheads in Ulster living under the shadow of IRA terrorism. Never before had they heard a song that dealt so bluntly with the harsh reality of their everyday life. Offensive Weapon, a young loyalist skinhead band from Belfast, often incorporated a cover version of 'Smash the IRA' in their live sets.

Inspired by the 4-Skins, Offensive Weapon had formed in 1980 and comprised Brian 'Watsy' Watson on lead guitar, Julian 'Tarzan' Carson on drums, Johnny Adair on bass and Sam 'Skelly' McCrory on vocals. By 1983, the National Front had become

more active in Ulster and had the support of protestant skinheads like Adair and McCrory, who were more attracted by the anti-IRA than the anti-immigration stance of the NF; Northern Ireland was almost exclusively white.12 Nevertheless, McCrory did get 'White Power' tattooed on his right hand. In September 1983, Adair and McCrory attended the NF march through Belfast, the first of its kind in Northern Ireland. This march was dubbed the 'glue-sniffer's march' because many of the skinheads were openly sniffing glue from plastic bags.

Speaking at a NF public meeting in Coleraine in 1983, Joe Pearce acknowledged the fact that immigration had not yet blighted Northern Ireland when he expressed his confidence that the youths of Ulster would be 'ready to fight the black invasion of Ulster when it comes.' *Bulldog* no. 35.

Repeatedly labelled a nazi band because of the NF connection, Offensive Weapon argued back that they had 'nothing to do with the Nazis.' Interviewed by local newspaper *Shankill Bulletin*, McCrory explained: 'Hitler fought the British, we're against him.' Moreover, Adair and McCrory lived in an area of Belfast where any pronazi display would be viewed by loyalist paramilitaries as a 'direct attack on the United Kingdom.'13

Mad Dog: The Rise and Fall of Johnny Adair and C Company, page 41.

Brian Watson wrote a number of hard-hitting and political songs for the group, including 'Gestapo R.U.C.' and 'Made in Ulster,' which went on to gain a certain notoriety even though they never made it past fanzines and the live arena. Reminiscent of Skrewdriver's 'Smash the IRA,' 'Made in Ulster' attacks the IRA and its political wing, Sinn Fein:14

Fanzine Combat Zone, 1985. The book Mad Dog also states that the song had the lyrics: The IRA and communists are walking hand in hand/They're killing people in Ulster, they're killing off our land.

Our country is being ruined, killings everyday We gotta stop these republicans, we gotta make 'em pay Sinn Fein and the IRA are the cause of it all Britain stand by Ulster, Britain hear our call

Ulster is British proud to be British Ulster is British sworn to fight Ulster is British proud to be British Ulster is British stand up and unite

One of their most popular songs was 'Bulldog,' which 'provoked frenzied hysteria whenever it was played.' The song shared its name with the paper of the Young National Front. The lyrics promoted the paper and its views:

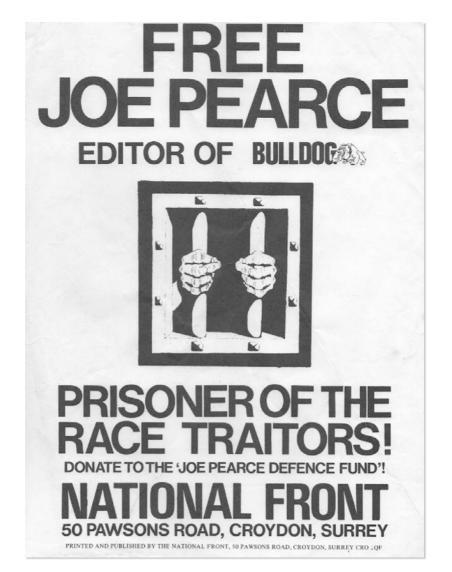
We're the voice of the country we're the voice of the youth The Government's trying to ban us cos we're telling the truth Britain for the British is our main stand We've got to get the Commies out of our fair land

Bulldog — it's gonna have its say Bulldog — and it's here to stay Bulldog — we're gonna stand up and fight Bulldog — we've got to keep Britain white

In January 1982, Joe Pearce, the 20-year-old editor of *Bulldog*, was prosecuted under the Race Relations Act of 1976 for 'speaking out against the evils of multi-racialism.' Found guilty, he was jailed for six months. Unrepentant, he told the judge: 'You are an enemy of the British people and one day you will have to face their justice!' *Bulldog* continued to be published in his absence. Henceforth, the front page also carried the slogan 'The paper they want to ban.'

After his release Joe Pearce continued to write for *Bulldog* under the pen name of Captain Truth. Daring to speak the truth about black muggings and black pimps forcing white girls into prostitution, 15 *Bulldog* again attracted the attention of the police, leftwingers and race traitors. Indeed, *Bulldog* issue number 36 reported that 'a group of race traitors are again trying to get *Bulldog* prosecuted under the Race Act.' *Bulldog* issue number 38, under the front-page headline 'They can't stop the truth,' reported that the race-cops had raided the homes of Joe Pearce and Ian Anderson 'in an attempt to find anything to do with *Bulldog* or clues as to where they might find Captain Truth.' *Bulldog* continued its fight against the establishment, multi-racialism and race traitors. *Bulldog* no. 33 carried the headline 'Tell us the truth!' which was,

of course, the title of Sham 69's debut album. The irony of it!



Offensive Weapon played around 20 gigs, none of which were on the mainland. Talk of gigs with the likes of well-known punk band the Outcasts and the lesser-known Stalag 17 is often accompanied with bouts of amnesia! Offensive Weapon also received its fair share of local press coverage. Indeed, in June 1983, the *Belfast Telegraph* mentioned them as a 'leading local skinhead band.' As befitting their status, Offensive Weapon inspired another Belfast skinhead band to form in 1984 by the name of Self Defence. The two bands gigged together a few times before Offensive Weapon decided to call it quits.16 Offensive Weapon may have faded into obscurity if it were not for Adair, who rose through the ranks of the loyalist paramilitary Ulster Freedom Fighters (UFF) to head 'C Company' based on the Shankill Road, Belfast. Under Adair, 'C Company' waged a merciless campaign of terror in the early 1990s, out-killing the IRA for the first time. One of his most trusted friends and dedicated killers was Skelly. Both were eventually arrested and served prison sentences.

An article about Ulster Skins appears in fanzine Combat Zone, copyrighted 1985. The two-page article mentions both Self Defence and Offensive Weapon and even gives a contact address for Offensive Weapon c/o Johnny Adair which strongly suggests that the band were alive and kicking. Well, not exactly. In 1983, Bristol skinhead John Woods (DJ Vinyl Junkie) put together Crophead '83 fanzine with the help of his school (hence it looking quite good). One of the lads from Offensive Weapon presumably got hold of a copy of Crophead '83 and sent their demo tape (with letter) to the Crophead '83 address. John Woods put the info from the letter in his second fanzine Combat Zone, which finally hit the streets some two years after Crophead '83, thereby casting doubt on the suggestion Offensive Weapon were still active in 1985. [Research provided by Carl Booth.] While on the subject of Combat Zone, issue 2 was planned and featured the 4-Skins, Indecent Exposure, Skrewdriver and K.D.F., but it never made it to the printing stage. The K.D.F. article later appeared in *Boots 'n'* Braces fanzine.

Skrewing the establishment

On Saturday, May 7, Skrewdriver played Streets, the new name for the punk/skinhead club at the Angel Islington Blue Coat Boy. The support bands were Verbal Abuse and Oi! band Anti-Social from Blackpool, the hometown of Ian Stuart.17 Homemade flyers for this gig informed and encouraged: 'This gig will not be advertised in the music press because Garry Bushell does not agree with patriotism. Beat Bushell: spread the word!' In a recent interview, bass player Daz spoke of playing with Skrewdriver: 'We did a number of gigs in London with the reformed Skrewdriver. The reason we did the gigs was that a) it got us on in London and b) Ian Stuart (Skrewdriver vocalist) used to live in Blackpool, so we knew him well. Most of the skins were just there to see the bands and had no interest in the politics.'

On Saturday, June 18, Skrewdriver played Streets again, despite the best efforts of the police, the reds and a group of IRA supporters to stop the gig going ahead. *RAC News* reported:18

RAC News, Bulldog no. 34, August 1983.

The cops were the first people to try and get the gig banned. The local police went into the Blue Coat Boy and told the landlord that his license would be taken away if he let the gig go ahead. The landlord said that there was never any trouble at Skrewdriver concerts and that he wouldn't be bullied into calling it off. The next day a top cop from Scotland Yard, Commander Davis, phoned up to threaten the landlord. But still he refused to call the concert off. Then the local Reds and a group of IRA supporters said they would smash the concert up. But when they saw how many people had turned up they chickened out! So the gig went ahead as planned and Skrewdriver's following continues to get bigger and bigger.



The advertised support was Brutal Attack and Rising From the Ashes, who are unknown. Nearly four hundred people packed into the Blue Coat Boy to watch Skrewdriver whose 'patriotic music is really skrewing the Establishment.' 19 **Ibid.**

Peter and the Wolf

Like the Ovaltinees, Peter and the Wolf were very active throughout the year and continued to do things very much their own way. The dates of many gigs are not known. However, on Sunday, 1 May, Peter and the Wolf played Streets/Skunx with Vicious Rumours, the Diehards and London Branch and, on Saturday 29 October, they supported the Ovaltinees at Gillingham, Kent. Vocalist Mark recalls of that time:20

Interview with Mark Taylor, Blood and Honour no. 18.

We practiced twice a week — which was too much in the end, with two other members and myself writing the songs. We also had a great local following who were called the 'Wolfpack.' They came to all our gigs and made themselves heard when we were on. We played twice at Gillingham with the Ovaltinees and at Skunx with London Branch and Vicious Rumours. At Skunx we got messed about over a sound check, not getting one in the end. When we went on, we only got half our set done when we were told our time was up! All hell broke loose

and the Wolfpack led by Micky McAndrews declared we would finish — and we did. We played twice more with the Ovaltinees at Bexleyheath, but things had started to go downhill. We were burnt out through too much practice and as with the Rejects our guitarist was getting more into heavy music.

Peter and the Wolf had a large repertoire of songs. A rehearsal tape from 1983, recorded live in a kitchen, was later converted to CD and released by the Bulgarian label record Regenerate. However, the sound quality is very rough-and-ready. The CD features 'Raped,' 'Livingstone,' 'Glue Sniffer,' 'Heroes of War,' 'Jack the Ripper,' 'He's a No-One' and 'Anti-Social.' Peter and the Wolf had other songs, which remain unreleased: 'Terrorist Attack,' 'Terminal Cancer,' 'C.N.D.,' 'Wanker,' 'Bobby Sands,' 'One-Way Street,' 'Life Story' and 'Blow Out.' In the centre of the fold-out booklet is a photo which includes Mark, the singer of Peter and the Wolf, Cliff Warby of Condemned 84 and Eddie Stampton.

'He's a No-One' lashes out at Garry Bushell who mistakenly wrote that Peter and the Wolf were a red band. 'Anti-Social,' according to vocalist Mark, was about 'whining Anarchist punks like Crass and Conflict and how pathetic they were.' Peter and the Wolf undoubtedly denounce the Marxist and terrorist IRA via 'Bobby Sands,' the IRA hunger-striker and Westminster MP who starved himself to death in 1981 as a protest against the removal of Special Category ('political') status for prisoners convicted of Troubles-related offences. 'Terminal Cancer,' a rather surprising choice of subject matter, warns that smoking can kill:

He's lying all alone on a life support machine He wears a sad expression where once a fag had been The doctors tried to warn him of what smoking fags would mean And now his life is wasted all because of nicotine

He's got terminal cancer and he finds it hard to breathe He's got terminal cancer and he ain't got long to live

He smoked twenty a day from the age of seventeen And now at forty-five he's not the man he should've been Big C got his mother, brother, daughter and wife Jean He wishes he could forget it all just like a big bad dream

His lungs are full of tar and he's got pains in his chest He knows he's gonna die and he knows it's for the best No one's going to miss him when they put him down to rest His relatives won't miss him because there ain't that many left

Peter and the Wolf broke up after a fall-out between the vocalist and the guitarist at an Ovaltinees gig at the Ghunzee Fort, Gillingham in late 1984. Vocalist Mark said of this:21 'I fronted the guitarist over a major problem. He admitted to causing this problem, and I promptly told him to fuck off or I'd do him, and that was that. I stood by my morals and haven't seen or spoken to the rest of them since.'

Ibid.

'Don't help your enemies'

Concerned about the large number of Pakistani and Jewish shops in London selling skinhead wear, Ian Stuart wrote a letter to *Bulldog*. He complained:22

RAC News, Bulldog no. 36.

These people are out to make a large profit from a cult they positively hate. In Carnaby Street there are several Asian shops who sell clothes to skinheads and then probably laugh behind the skinhead's back when he has gone. Apart from the fact that any self-respecting skinhead should not buy his or her gear from enemies, there are British shops that sell the same gear if they are prepared to look around. All the skinheads have to do is go down the Last Resort in the East End of London where all skinheads are treated with respect for what they are. The Union Jack is always flying there and, unlike most other shops, the owners are British.

This was the start of a love-hate relationship between Ian Stuart and a number of shops in and around the once-fashionable Carnaby Street. In time they would also start to stock Skrewdriver vinyl and records by other white patriotic and racist bands. [Colin H bought Skrewdriver LP *Blood and Honour* when it was released from military clothing shop Soldier of Fortune, not far from Carnaby Street.]

Enter Brutal Attack

Having got a new band together, Ken McLellan and Brutal Attack entered the studio to record a demo that promised much. They laid down four songs of raw, angry and uncompromising Oi: 'Let It Burn,' 'The Return of St. George,' 'Dawn Patrol' and 'Freedom.' This demo, one of those rare magical moments in the studio, captures some of the band's best material of any incarnation, material which they are still playing live 30 years on.

On Saturday, 19 November 1983, under the RAC banner, Skrewdriver and Brutal Attack played in West London. The assembly point was West Kensington tube station. The venue was in a nearby hall in Margravine Road.23 The concert was filmed, but never officially released. The stage-shot footage is high quality and reasonably professional, except for the homoerotic close-ups of DM boots and bare-chested skinheads! Nevertheless, this remains the earliest known concert footage of both Brutal Attack and Skrewdriver as fully fledged RAC bands (although some might be tempted to argue that video footage exists of Skrewdriver at both the 100 Club and Skunx, but they had became much more open about their politics since the Stratford concert). There are a string of noteworthy moments: Ian Stuart draped in a swastika flag; the crowd burning a liberated CND flag; Ken McLellan in the pit singing along to 'Smash the I.R.A.'; a young-looking Paul Burnley of *The Truth at Last* fanzine singing along to Brutal Attack; a girl doing backing vocals on 'Europe Awake' and 'I Don't Like You'; and the appearance of the police at the end of the concert.

The venue was either St. Albans Church Community Centre or Matthews Community Hall.



Nicky Crane holding a burning CND flag at the Skrewdriver Kensington concert

On Friday, 16 December 1983, again under the RAC banner, Skrewdriver, Brutal Attack and the Diehards played a 'White Xmas' gig. The assembly point was Mile End tube station. The venue turned out to be St. Margaret's church hall in nearby Barking, opposite the police station. Entrance cost £2. Some five hundred people turned up for the concert, which *Rocking the Reds* reviewed:24

'Rocking the Reds,' Bulldog no. 37, 1985.



SKREWDRIVER'

+ 'BRUTAL ATTACK'

<u>BE</u> THERE!

MEET AT:

WEST KENSINGTON TUBE STATION 7-00pm-8-00pm. SAT. NOVEMBER 19th.

ROCK AGAINST COMMUNISM



The first band to play at the gig were the Diehards, a high-powered band from Kent who did an excellent version of Sham 69's 'Borstal Breakout.' The Diehards are a band who show a lot of promise and they seem set to play many other RAC gigs in the future. The second band were Brutal Attack who had supported Skrewdriver at the previous Rock Against Communism concert in Kensington. Brutal Attack are a highly popular band who have a large following in their own right. Among the numbers which they included in their set was 'Let It Burn,' a song which was very popular with the crowd. But it was Skrewdriver who most of the crowd had come to see. And they weren't to be disappointed as Skrewdriver played a vibrant and high-spirited set. Ian Stuart and the lads powered their way through new numbers such as 'Europe Awake' and 'Hail the New Dawn' as well as old favourites like 'Anti-Social,' 'Boots and Braces,' and 'Back With a Bang.' The band finished with a faster than normal version of 'White Christmas' with a skinhead Father Christmas handing out free Skrewdriver T-shirts from the stage! It is not clear whether Bing Crosby would have approved, but the audience loved it.

effort, me and two mates missed the redirection point, but ran into some skinhead girls at Stepney Green that were going. They got us going in the right direction. On the door we were greeted by a voice saying 'You can fuck off.' It was Chubby Chris of Combat 84. He knew the girls that guided us there. Then Ian Anderson (old NF leader) popped his head around the door and said entry was down to only £1 as everyone had had some sort of hassle getting to the venue from the police that night. We missed the Diehards and Brutal Attack, but got there as Skrewdriver were coming on.'

Eddie Stampton also attended this concert: 'One of the best gigs and funnily enough I remember more about after the gig than the actual gig itself. What made it exceptional was that after having been whipped into a frenzy, the departing crowd went on a bit of a rampage: 500-plus skinheads all walking down the high street, 'Sieg Heiling' and obliterating anything in their path. Barking, though nowhere near the shithole it is today, still housed loads of *****. As we left the gig and headed to the station quite a few of the local ethnics got a pasting. I remember a couple of cars being turned over too. Shops were being robbed and all sorts, all to the chant of 'Skinheads are back, Sieg Heil'! Great days.'

And so did Steve Sargent, who recalls: 'The first actual RAC gig I attended was the White Xmas concert in Barking in 1983. I remember a skinhead known as 'Fat Andy' coming out at the end on the stage dressed as Santa and throwing free T-shirts out into the crowd, but memories of the bands that day are long gone. I recall as we were leaving the hall there was a scuffle and a skin bird went sprawling over a table that collapsed on her. We spilled out onto the street and chants of 'South London la la la' were being met by another mob singing 'East London la la la.' We were about a dozen there from north London so we just kept quiet. As the crowd walked along the main road, the other artery side roads coming off it had the odd car coming down that the skinhead crowd engulfed. Unluckily for them a few cars that drove down were non-whites and the cars got attacked by a mass of boots and fists, with a few more athletic types jumping up onto the roofs or bonnets and bouncing about. I can't say I recall any cops around, so on the walk up to the train station it was pretty much carnage.'

Andy Frain also attended this concert and besides the punch-up on the train there remembers nothing else about it.

All things considered, Skrewdriver had survived the trials and tribulations of the past year. They had been blacklisted by the music industry for standing up for race and nation and yet they had managed to release a single. Despite the growing attention of the police and the reds, they had still managed to play live again and again. And remarkably, even though they sharply divided opinion, they were now more popular than ever. Lastly, over the past year, the band had been busy in the studio, recording a number of demos. The most important and best demo of the year, commonly referred to as the 'Hail the New Dawn' demo, showcased a number of new songs that would later appear on the *Hail the New Dawn* album. It is not known if the demos were made available for sale, but it's doubted. They were later bootlegged widely.

For Eddie Stampton, the year ended in spectacular fashion. He explains: 'Christmas eve 1983 I'd been down the Last Resort all day with Paul and John Burnley. Micky French had been giving out free cans of lager and being kids, we got pretty pissed. From there we went straight down the Aggy in Islington. So it had been more or less an all-day drinking session. Not long before closing time I got in a drunken brawl with Frenchy from Skrewdriver. A mate, 'Brownie,' the drummer of Combat 84, who lived not far from me in Camberwell, had been winding me up about the fact that someone had nicked Frenchy's bird's flight jacket off the stage at the Kensington gig. He was telling me they thought it was me. Anyway, I confronted Frenchy and a fight started that became very violent at one point. With him being in Skrewdriver it put him on par with

royalty to a lot of these people and the whole pub went mental in a massive surge to get to me. Luckily Craney, who I knew fairly well through the BM, intervened and managed to drag me out through a back door that led to a stock room. He locked me in. The pub was just about turning out anyway, and when everyone had gone, he let me out, put me in a cab and paid the driver to take me back home to Stockwell. I was lucky to escape with just a black eye. Frenchy joined the Paras not long after that in early '84, dropping out of the band and our paths never crossed again until I bumped into him around '87 in the Intrepid Fox punk pub in Wardour Street. He was on leave and in the company of his German wife Andrea. I approached him, but he didn't seem interested and nothing happened.'

Thanks to Nicky Crane, Eddie 'lived to fight another day.' Back then he had the greatest respect for Nicky Crane:

Everybody loved him. He was maybe five or six years older than me and was older than the majority of us. When you are a teenager, that age gap is a big difference. Everyone looked up to him, he was a skinhead icon. He looked what he was, a right hard bastard, but at the same time he was a real gent that would help anybody out. Little did we know that he was hiding a big secret. It's a pity things turned out how they did because I really liked him. Even when I found out he was bent I (and many others who knew) couldn't help but like him and feel sorry for him. Later after around '85, when I hung the DMs up, I would bump into him fairly regularly on the West End nightclub scene in places like the Mud Club, Maximus in Leicester Square where he worked as a bouncer or at many of the warehouse parties that were the precursor to the Acid House raves. He sure was fucked up in the head — a bit of an enigma really.

After the incident in the Aggy, Eddie was gaining the reputation of a troublemaker, unfairly he would argue. He was even banned from the Last Resort over it, being one of only two people to ever be banned, the other being 'Chubby' Chris Henderson, singer of Combat 84.

The Diehards

The Woolwich-based skinhead band the Diehards formed in January 1983.25 They played at Skunx and the 100 Club 'before both these venues banned all patriotic bands from appearing after pressure from the Reds in the music business.'26 In 1983, they recorded their first demo which included songs 'Razorblade Nightmare,' 'You're a DieHard' and 'We Ain't Scared of No One.' The next release was a live tape of the gig on 16 December 1983, which featured cover versions of 'Borstal Breakout' by Sham 69 and 'Chaos' by the 4-Skins. The band split up in July 1984, but reformed that October. Dave Brosnan and Toby Ball were the only two surviving members of the original lineup. They were now joined by Matthew 'Matty' Blake on drums and Swan Dobinson on bass. At one time, Graham Ball, presumably the brother of Toby, was a member of the band.

Blog *Glory Days of the RAC* states 1981. 'Rocking the Reds,' *Bulldog* no. 40, 1984.

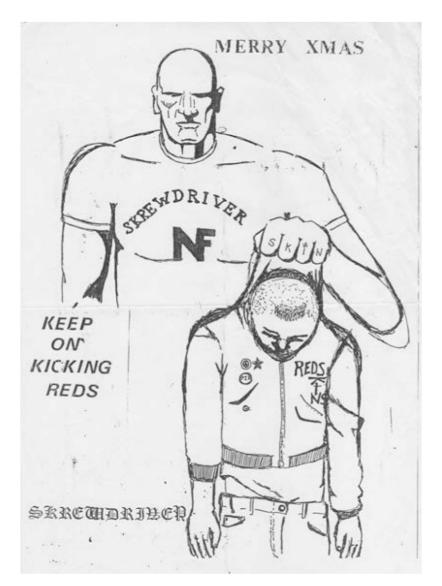
London Branch

The constant hassle of cancelled gigs and arrests took its toll on London Branch who, in the end, decided to call it a day. They left behind a demo of competent and catchy Oi, which was recorded in 1983. The strongest of the five tracks is 'Death Penalty' with the chorus:

It's time to make those bastards swing
It's time for the hangman to do his thing
If it was up to you and me
Restore the death penalty

Vocalist Liam Walsh explained 'Death Penalty' as follows: 'A song that clearly expresses our view that rapists, paedophiles, terrorists and any other scum should be executed for their crimes, and in light of the lenient sentences passed and the release of the IRA scum, it's still something we strongly believe in.'

'What of Our Empire?' regrets the demise of the once great British Empire and the current state of the country's politics. 'Bulldog Breed,' which proved to be the band's most popular song, proclaims love of people, race and country: *Proud to be British, proud to be white, love our great country by day and by night.* Even though the band was not entirely satisfied with this demo version of 'Bulldog Breed,' White Noise Records wanted to release it, 'but the deal fell through.' 'Stronger Defence,' explained Liam, was 'a dig at the trendy CND mob that demonstrates constantly for disarmament.' 'Martial Law,' written during the time of the riots in 1982, foresaw the imposition of martial law because 'the boys in blue can't handle this violence.' London Branch had many more songs to their name, including 'I.R.A. We'll Get You Back Some Day,' 'Ain't No Preacher,' 'World War' and 'Who Dares Wins' about the exploits of the elite Special Air Service or SAS. Thankfully they are not gone forever because a reasonable live audience recording exists of their performance on 13 January 1983. This recording is worthy of release. London Branch also played live a cover of 'Ulster Boy' by Sham 69.



Christmas greetings from Skrewdriver, date unknown

CHAPTER FOUR 1984

Skrewdriver — 'Voice of Britain' 7"

Maintaining their momentum, Skrewdriver followed 'White Power' with the 'Voice of Britain' 7", also released on White Noise Records (catalogue number WN 2).1 Better produced than 'White Power,' the new single featured two fast and furious punk songs, which are immediate, very listenable, catchy and memorable. Ian Stuart thought the tunes were an improvement on 'White Power.' The slogan 'Voice of Britain' may have been inspired by the British Movement journal *British Patriot* which described itself as the 'Voice of Britain.' Lyrically, 'Voice of Britain' starts by lamenting the decline of Britain, a country no longer fit for heroes:

Many sources state that the 'Voice of Britain' 7" was released in 1983, however, the actual single is dated 1984.

It's a time when our old people cannot walk the streets alone Fought for this nation is this all they get back? Risked their lives for Britain, but now Britain belongs to aliens Bout time that the British went and took their Britain back

The original lyrics to the last verse, deemed too hostile towards the Jews and too sympathetic towards Hitler and the Third Reich, were rewritten to spare the blushes of the National Front. The original lyrics to the last verse were as follows:

Now we have a go at the outlaw state of Israeli And all the Jewish Zionists that like to keep us quiet, Start a war with Germany, and gave away our Empire Remember Adolf Hitler, remember Crystal Night

Ian Stuart refused to recognise the state of Israel, remarking in one interview: 'There is no such place. I only recognise Palestine...'2 Yes, he disliked, even hated the Jews. He was convinced that the Jews controlled the world banking systems and the news media. As if repeating Hitler who famously wrote that war in 1939 was 'instigated exclusively by those international statesmen who were either of Jewish origin or working for Jewish interests,'3 Stuart accused the Jews of starting a war with Germany for financial gain and also of unleashing the 'wind of change' that numbered the days of the British Empire in the wake of the Second World War. Lastly, it was becoming increasingly apparent that Stuart, who had started political life as a patriot with a particular dislike for mass immigration and communism, had 'converted' to National Socialism whose central tenets were racism and anti-Semitism. Many years would pass before Stuart finally and publicly admitted that he greatly admired Hitler because of 'his massive commitment to the cause and his refusal to water down his policies in the face of massive Jewish-controlled hostility.'4

Interview with Ian Stuart, fanzine *The Truth at Last* no. 9, late 1986.

Adolf Hitler, *My Political Testament*, 29 April 1945. Interview with Ian Stuart, fanzine *The Truth at Last* no. 9, late 1986.

Crystal Night refers to the night of 9–10 November 1933 when the Nazis attacked Jewish persons and property, including businesses, synagogues, schools and Jewish cemeteries. Many Jews were arrested and placed in concentration camps. Some were killed. The pretext for the coordinated attack, or pogrom as some commentators have suggested, was the assassination in Paris of a German diplomat by a German-born Polish Jew.

The rewritten watered-down lyrics of the last verse which are captured for posterity on vinyl read:

Now we'll have a go at the TV and the papers And all the media Zionists that like to keep us quiet Trying to bleed our country, they're the leeches of the nation We won't give up quickly, we're going to stand and fight

The B-side, the heartfelt 'Sick Society,' was inspired by the murder of Albert Mariner in May 1983, as Ian Stuart explains:

Albert Mariner, who was a pensioner from East London and a National Front member, attended a legal election meeting in Tottenham. The meeting was attacked by a mob of Blacks, who were wound up by the Labour Party, including the mayor, and they bricked the Nationalist demonstrators. One brick hit Mr. Mariner on the head and he died early the next morning in hospital. The authorities refused to hold an inquiry and said he died of natural causes, which, of course, is absolute rubbish. The song is about his life, and his death, and about why they refused to hold an inquiry.

Albert Mariner actually died at home, after being released from hospital. The NF circulated press statements to all major newspapers and agencies, but nothing appeared in print. The NF claimed the police launched a cover-up operation rather than face the prospect of 'having to arrest Blacks for his murder and damaging community relations.' Furthermore, NF demands for a public inquiry into the murder of Albert Mariner were refused. Issue 48 of *National Front News* carried the headline 'Police and media hush up this man's murder!' with a picture of Albert Mariner. *NF News* also highlighted: 'After the anti-NF rioter Kevin Gately died as a result of a blow to the head during the Red Lion Square riot of 1974 a Judicial Public Enquiry was conducted by Lord Scarman. After the anti-NF rioter Blair Peach died as a result of a blow to the head during the Southall riot of 1979 the House of Commons Home Affairs Committee conducted a review of the working of the Public Order Act.'

The NF continued to campaign for a public inquiry into the murder of Albert Mariner, but it all came to nothing, despite united support from all the leading rightwing parties. Nevertheless, for many, the words of 'Sick Society' would continue to serve as a 'fitting and moving tribute to this martyr to British Freedom.' *National Front News* even quoted one line from 'Sick Society' in issue 59: 'Now look at a sick society is a line from a recent record by the National Front band Skrewdriver and how aptly it describes the lunacy of this country's laws governing murder and abortion.'

On the back sleeve is a symbol of a worker crucified in the hammer and sickle that

had previously been used in RAC News. The symbol is a subversion of Karl Geiss' poster *The Worker in the Reich of the Swastika* designed in 1932 which portrays a worker crucified in the swastika. Karl Geiss designed political posters for the German Social Democrat Party.

Like its predecessor 'White Power,' 'Voice of Britain' sold well and again there was great interest from Europe. Both singles were advertised for sale in *National Front News*.5 The 'White Power' 7" cost the princely sum of £1.50 plus postage whereas the 'Voice of Britain' 7" was 30 pence cheaper at £1.20 plus postage. It could be said that the re-emergence of Skrewdriver was thanks in large part to the support the band received from the National Front.

National Front News no. 57, June 1984.

Paul from Fife in Scotland bought the Skrewdriver 'Voice of Britain' 7" from the Last Resort shop in London. He had come down to London for the weekend with three friends. One was a punk like him and the other two were skins. 'Up here in the east of Fife we never had any kind of separation between the punks and skins cos we all knew each other and went to the same gigs,' explained Paul, who recalls of that rather eventful weekend in London:

The four of us were in the Last Resort shop when Ian Stuart walked in. When Ian saw my T-shirt he said 'What's out of order about the flag?' I should explain that on the way to London we had stopped at some motorway services and I had removed an out-of-order sticker from a door at the services and had it stuck on my bleach-spattered Union Jack T-shirt. I replied, nothing's wrong with the flag, mate, it's the country that I am on about. I saw the penny drop in his mind and we kinda connected. We got talking. I knew of Skrewdriver and their political stance as I already had the 'Back With a Bang' 12" and the WP 7" which I got from a local NF member. Ian ended up shaving the heads of the two skins in the shop and then wanted to do mine, but I had spikes and declined. I bought the 'Voice of Britain' 7" and Ian Stuart signed it 'Regards Ian Stuart.' One of the skins I was with bought one as well and got it signed too. I still have that single. It was and still is great. It's as much about the music as the lyrics, always will be for me.

Later that day, my mates and I were trying to find the right train to get when we managed to get separated. The two skins jumped on a train, the doors closed and they were gone. We waited for the next train and took it to the next stop where we found our mates. One of them had had his ear slashed by a rasta because he had been wearing white laces in his boots. We did not know at that time the significance of red or white laces.

This is White Noise 7"

In early 1984 White Noise Records released a compilation single entitled *This is White Noise* (catalogue number WN3), featuring songs by Skrewdriver, Brutal Attack, the Diehards and ABH. The single was available from the NF shop in Croydon at the cost of £1.50 plus 20p for postage.

The front cover introduced the record-buying public to the Celtic Cross, also known as 'Odin's Cross.' The Celtic Cross is an ancient symbol and like all symbols has many different meanings. Indeed, there is a world of difference between the Celtic Cross as a cultural symbol and the Celtic Cross as a political symbol. *New Dawn*, the Young National Front paper which replaced *Bulldog*, described the Celtic Cross as 'the Ancient Symbol of Europe' and 'the symbol of the National Revolution,' which represents 'our Race, our Faith, and our Past and our Future.' 6 More generally, for many nationalists and skinheads, the Celtic Cross simply represents white power and pride.



Introducing the WHITE NOISE CLUB which will be promoting White Nationalist music. We will be giving out up to date news on the many bands involved on the Nationalist music scene. Our purpose will be, not to push party politics as such, but to promote the bands all over the world who have had the courage to come out and declare their Nationalist loyalties.

If you are British, proud of it and wish to join the WHITE NOISE CLUB, it will cost you £4 per year, whilst it will cost overseas members just £6 per year. For this you will receive:

- * A WHITE NOISE CLUB membership card.
- * A regularly produced, eight page magazine called WHITE NOISE which will be packed with news, pictures, reviews and interviews of what is good on the Nationalist music scene.
- * 50p off the entrance fee to all White Noise concerts which will become evermore frequent.

The WHITE NOISE CLUB will carry stocks of all the latest records, T-shirts, posters and badges of Nationalist groups such as SKREWDRIVER (Britain), BRUTAL ATTACK (Britain), BOHSE ONKELZ (Germany), BRUTAL COMBAT (France) and many more.

Do your bit to fight the System's music monopoly, JOIN THE WHITE NOISE CLUB TODAY!

The Skrewdriver contribution to this comp was 'When the Boat Comes In,'7 which was originally titled 'Nigger, Nigger.' Ian Stuart may have described this song as a 'good tune,' as well as 'sort of rock-n-roll,' but the mixing is a real shocker. The lyrics are extreme and direct:

The author has always wondered if this song was named after the BBC series of the same name, which ran between 1976 and 1981, about a First World War veteran who returns to his poverty-stricken home in the northeast of England.

Take no shit from anyone cos Great Britain rules We fight the communists, cos communists are fools Try to take our nation and give it to the blacks We won't take it anymore, we're gonna take our nation back

Nigger, nigger, get on that boat Nigger, nigger, row Nigger, nigger, get out of here Nigger, nigger, go, go, go...

They riot on the British streets, they're burning down our land

But the fools in government put money in their hands Give them money, give them jobs, ignore the British Whites We won't stand and watch our land be taken without a fight

According to Ian Stuart, 'When the Boat Comes In' is about 'the influx of immigrants into this country and the effect it's had on Britain,' leaving many white people feeling as though they are second-class citizens in their own country. The song also calls for repatriation of all immigrants, which might even involve 'a little bloodshed.'8 To justify the forced repatriation of all immigrants, Ian Stuart argued that this would actually prevent greater bloodshed in the future; Ian Stuart was convinced that if the immigrants stayed eventually there would be a race war.

Ian Stuart interview, 1983.

The best cut on this comp comes courtesy of Brutal Attack whose stirring anthem 'The Return of St. George' starts with the following declaration of intent 'I am Saint George and I reclaim my Empire' and then continues:

What's this shit about democracy? What the fuck is a free country? There's fighting on the streets my country's killed by riots But who gets the blame whenever there's fight? What's this shit about democracy? What the fuck is a free country?

They bite the hand that feeds them. They lie, cheat and deceive them But soon our hands will beat them. Our strength will soon defeat them We'll beat them back into the sea. Then England will belong to me!

Oi! For England skinhead
Oi! For England Oi! For English pride
Oi! For England Oi! There's nowhere to hide!

St. George once again will mount his horse as we reclaim our empire with maximum force.

England must again rule the world. We will never do as we're told The time is right. The time to start as I feel the pride return to my heart

The Diehards really did themselves no favours with the barely listenable 'White Working Class Man.' The band really should have learnt how to play their chosen instruments of protest before entering the studio! Moreover, the recording studio let them down.9 Lyrically, the song is nothing special, even though White Noise Records claimed it 'sounds like Jimmy Pursey before he sold out.' There is talk of the social divide, exploitation of workers, and working-class pride:

The song may have been lifted from the Diehards' first demo.

Go to work every day Working hard for an honest week's pay Wife and kids ain't got enough Problems in my head and I'm feeling rough

Got to work to earn our keep
They fuck us about it's a dog with a sheep
Life with no legend, life with no fun
We must keep our pace it's got to be done

Day by day passes by
Always wary of the peering eye
Superstition grinds through my head
Boiling over and going red
It's getting hot I can't take no more
I feel myself hitting the floor

Hot Gossip people think they're cool Nice big boat and a swimming pool Spoil yourself by being rich We're left rotting in a ditch

The road to freedom, it's so long
I need the money can't get along
Forget the sorrow and keep our pride
There is a future for our fighting lives

Hot Gossip were a 1970s British dance troupe which enjoyed wide popularity and success. For those of a certain age, they are best remembered for their raunchy appearances on *The Kenny Everett Video Show* and the song 'I Lost My Heart to a Starship Trooper' with Sarah Brightman on lead vocal, who went on to become a famous opera singer.

Punk band ABH (an abbreviation for 'actual bodily harm') from Lowestoft in Suffolk contributed the mediocre 'Nerves of Steel' exposing the 'Yank invasion of Britain' as it was termed by White Noise Records:

I look around, what do we see? A nation once proud and free Nowadays a Yankee state Unable to decide your own fate

We are here for our nation Victory or damnation It don't matter how we win Even murder is no sin

Kentucky Fried Chicken and Coca-Cola The Yanks are coming, they're taking over Reagan's hands around our neck It's our nation he wants to wreck

It doesn't matter which way you turn There's always someone trying to pull you down A student bastard or a communist A trendy nigger or a multi-lateralist

This band formed in early 1981 as Stretcher Case, playing Damned cover versions, before changing their name to ABH. The line-up consisted of Peter Chilvers on vocals, Tony Cullingford on drums, Nigel Boulton on bass and Chris Brinton on guitar. Chris was superseded by Steve Curtis, who brought a new and different vibe to the band. They split up late 1982, having played with the likes of Peter and the Test Tube Babies, the Adicts, Last Resort, the Exploited and Chelsea, but reformed early 1983. By the summer of 1984,10 the band were no more, citing musical differences as one of the

main reasons for the split, but they left behind a legacy of two excellent demos of punk bruisers, two tracks on a compilation LP,11 and that song which appeared on the *This is White Noise* comp 7" with nationalist and arguably even racist views. 'Nerves of Steel' was definitely not an isolated 'moment of madness.' In a letter to Bristol-based fanzine *Combat Zone* in early 1984, which was printed in 1985, Peter Chilvers wrote about the band's politics:

ABH did not split up until the summer of 1984; the band was very much alive when Peter Chilvers wrote to fanzine *Combat Zone* in early 1984 and the band was booked to support the Oppressed in July 1984, although they pulled out at the last minute. Also of note is that ABH once supported Skrewdriver, but the venue and the date are not known to the author. Two tracks from the first demo, recorded in July 1982, appeared on the compilation LP *A Country Fit For Heroes, Volume 2* (No Future Records). Also, long after the demise of the band, the song 'Don't Mess With the S.A.S.' from the second demo, recorded in

Syndicate Records in 1984.

If you understand Oi you will understand me when I say what we are about, what we stand for. Basically fuck all, mainly the price of beer and pool going up. Everyone seems to be writing songs protesting about rights for Gay anteaters in Ethiopia. We are just not a protest band like that. Our songs are about us, the people who come to see us and what's going on around us. I mean, who can take

vegetarians seriously? The bleeding CND is a waste of time as well; you can't

early 1983, appeared on *The Oi of Sex* compilation LP released by

However, Peter Chilvers was much more candid when he spoke with *Rocking the Reds* later that same year12: 'Politically speaking we're a nationalist band and all the band are NF sympathizers to one degree or another. We've always been anti-CND, anti-hippy and anti-Red and have always written songs about that.' The band even wrote a song with the hilarious tongue-in-cheek title of 'Kill a Hippy Today (And Keep the Bastards Away).'

Rocking the Reds, Bulldog no. 39, 1984.

uninvent [sic] things! Hippies are really stupid...

Many years later, asked about the appearance of ABH on the *This is White Noise* EP alongside the likes of Skrewdriver and Brutal Attack and whether or not ABH was a white-power band, Peter replied:13

Interview by Simon Beneteau, *UK82* website, accessed 19 June 2012.

That kind of happened toward the end. Getting stuff out was always hard and we made that call, probably not the best decision we ever made, but it was a time when the band was cracking up, and well, maybe we thought releasing something would kind of re-focus us, who knows? We all make mistakes I guess. I don't want to make excuses, we did what we did and I stand by that. [...] But in answer to the other part of your question: We defiantly had a foot firmly and squarely in the skinhead camp and we make no apologies for that. Extreme views are a part of that culture but by no means all of it. I cannot give you a breakdown of the political views of all members of the band, but yes we were a British-and-proud-

of-it outfit. We wore the Union Jack because we were proud to be British, but Nazis we were not.

William, a skinhead from West London, bought a copy of the *This is White Noise* single at a Hounslow NF meeting. He was a product of his family, his upbringing and his surroundings. This is his story:

I was born in 1965 in Twickenham, South West London. At the time my parents and I lived in Shepherds Bush, before we moved to Feltham where I basically grew up. We lived in a large cul de sac in Feltham. I wouldn't call it an estate but it was very large and I think I was so lucky, all the kids played outside and the local community looked after each other and kept an eye on everyone else, life was good; community. London really was the best city in the world then.

Like many other Londoners, my parents moved to Feltham, along with other reasons to get away from the growing immigrant presence and changing face of innercity London; loss of community. I was made aware of this. My father was a black cab driver and my mother was a housewife to me and my siblings.

Every Saturday was spent in Shepherds Bush with all our family, meeting my father at Taylor's, the pie and mash shop which was on Hammersmith Broadway, as he would work Saturday mornings and then going to watch Fulham at Craven Cottage. I attended my first game at four and spent every Saturday in the old stand or travelled to most away games unless they were up north, until I was 13 or 14; when my father and all his friends and lifelong Fulham supporters moved their allegiance to Chelsea over a row with the management, I went with them.

My family on both sides could only be described as 'good old working-class,' who worked so hard to give us a better future and to their credit all my family have inherited that work ethic, an inner patriotism, self-respect and decent values that the term should and once stood for. My father was 'ultra-patriotic,' he wasn't anti-semitic in any way and, until the later stages of his life when he voted BNP, wouldn't entertain the NF or other 'far right' parties, but he was just so proud to be English and always told me as a child 'to be English is the greatest gift you can have and this is the greatest country on Earth,' a typical Londoner of that time I suppose. He called a spade a spade and now a dying breed as is an English Londoner full stop. In his last few years despite being one of only two English people left in his block of flats in Paddington he would not leave and stayed there until he passed away. It was his home and he wouldn't or couldn't leave. I found that sad as he watched all the local pubs close and English people and culture move away; the change in the area once the Eastern Europeans were allowed in was phenomenal to say the least.

Spending my young years surrounded by black cab drivers on the terraces up and down the country, seeing Shepherds Bush change and then Feltham, an avowed white area which borders Hounslow and Southall, areas which have been totally assimilated by Asians and the conflict that then obviously arises, formulated my inner patriotism and yearning to try and defend my country.

Like many teenagers at that time, he got into punk, but soon found his true calling as a nationalist skinhead:

I was in my early teens when I began listening to punk, it was everywhere, and

you saw them about and they were so outrageous, your mum would literally make the family cross the road to get round them, something which sounds laughable with today's fashionista-type punks, mere shadows of their former selves. I loved the Sex Pistols, although they'd disbanded and Sid was dead by the time I got into them. At school there were lots of divisions between those that liked punk, rude boy, skinhead, rock 'n' roll, mods etc., etc... I gravitated towards the skinheads and a new musical movement called New Breed or Oi! Yes, punk was great, I loved the music, still do, bands like Crisis, the Exploited, GBH and Discharge, but skinhead was edgy and dangerous.

I still remember the first time as a kid at Fulham and Chelsea came over from the Bridge, it was an army, not a football firm, hundreds and hundreds of skinheads and masses of Old Bill around them. I'd never seen anything like it and Fulham had a decent-sized skinhead firm but Chelsea's was amazing. A few years down the road and I would spend my Saturdays in the Shed at Chelsea or in one of the pubs around the ground, if I wasn't working.

Also, while I'm not into class, punk seemed to become a very middle-class thing. It was all students and rich kids rebelling against their background for a couple of years, purposely dressing down with absolutely no pride in themselves and preaching CND shit, love, peace and other bollocks which just didn't relate to myself or friends around me. Oi! at the time was telling it like it really was. The first two Oi! albums and later the Last Resort album were like Bibles to us at the time, literally.

In those days all skinheads were patriotic, right-wing and very racist, that was how it was. I had a crop for a bit at school, but I was still a punk, the clothes, the lot and sometimes spiked hair. I got my hair cropped and started to wear skinhead clothes after I left school at 17 when I moved to a town called Egham, which again is still in the Heathrow area, but a little further out. The area had a massive skinhead firm who took me under their wing and from that day I've stayed the same. I joined the Hounslow NF in my early teens. In those days the branch was really militant and active, we were up to something every week and the NF ran the White Noise Club which was the social side of things; we were seen, indoctrinated and used by the NF as political soldiers. It was everything and all-consuming.

I got *We Are White Noise* from a Hounslow NF meeting. A lot of skins only went to NF meetings to buy the records and badges sold at the end of the meeting. You'd sit there itching for the stall to be put out and then scrum to get your hands on whatever was on offer. The records sold out every week and sold as quickly as they could get them.

Asked what attracted him to the skinhead nationalist music scene best embodied by Skrewdriver, William replied:

Sounds odd but it was always just in me, and RAC seemed to put my thoughts into words. It was such an underground scene and so elite. As I said punk had become a different world with working-class people becoming a bit out of place at the concerts. Punks were spending hours doing their hair in perfect styles and colours and then wearing filthy smelly clothes and saying they had no future, while we worked on building sites and they studied at university — it just didn't make sense, it had lost its way.

I have always worked, always dressed as best I could and was always fiercely patriotic. My father always polished all our shoes on a Sunday and we had to keep them that way during the week, my family were taught to always wear clean

and ironed clothes before going out, maybe not the best clothes but we were always well-presented, things I still do today and make my sons do, things all my friends were brought up on, but things which were totally alien to the punk scene but not the skinhead scene; it seemed to me the nationalist skinhead scene was all about pride, dignity and self-respect, good old-fashioned values of being the best you can.

When you are out and about you not only represent yourself but your family as well; as any skinhead knows, his close friends are as good as family, it was drummed into us that as a skinhead when walking down the street you were not only representing your cult, you were also representing England in all its glory, and I still believe that's true.

For William, there was a buzz about Skrewdriver that no other band had:

We followed Condemned 84 and the Business all the time and went by or were given the name the Hounslow Mob on dedications on their records, but the word was always when was the next Skrewdriver gig and are you going here or there for this RAC do or that do, the crowd was always basically the same. Condemned 84 and the Business are great bands but were a bit more of just a social thing, while waiting for the real deal. Everything was word-of-mouth and redirection points. Many who set out never made the gigs because of all the obstacles you had to get through to get there. Truly there was nothing like it. In reality RAC is and was everything punk was supposed to be and pretended to be.

Inevitably, the paths of William and Ian Stuart crossed and crossed again and yet they remained strangers, but that was to change:

At first I used to see him at the Last Resort but never spoke to him. Then a member of Skrewdriver Security started seeing a girl from Hounslow and he would pop over for a drink now and again. He spoke at NF meetings and slowly over time, drinking in the same pubs and going to all the same gigs and political events, I got to know him. I remember him as having such a good sense of humour, talking about *Neighbours* (the Australian soap)! I vividly recall being in a pub with him in King's Cross and he had everyone in absolute stitches. He was very dry, but very quick-witted: great sense of humour and he loved a bird! I wasn't a close friend with him and never knew him as well as I now wish I could have. At the time we never realised what we had in our midst, and if anything we all stayed in our own little groups but together and left the foreigners or Northerners to always bunch around him, but we were the London lot and his lot and he always stood with us and came to us in quiet times or when he wanted a bit of respite.

Rock-O-Rama Records

The success of Skrewdriver had caught the attention of West German label Rock-O-Rama Records, run by Herbert Egoldt. Starting in 1980, the label had a history of releasing some of the finest punk and hardcore that Germany and Finland had to offer, such as OHL, Appendix, Riistetyt, Kansan Uutiset, Terveet Kadet, the Bastards, Vaurio and personal favourites the Destrucktions, which was often explicitly anti-nazi. However, of late, the label had started to diversify, releasing an album by German skinhead band the Body Checks and the half-studio, half-live album *Send in the Marines* by Combat 84. Rock-O-Rama offered Skrewdriver a contract for one album

and one single, which was accepted. Rock-O-Rama was in a position to offer better distribution and thus more exposure than White Noise Records. Moreover, and curiously despite the success of the 'White Power' and 'Voice of Britain' singles, White Noise Records did not have the money to release albums.14

Interview with Ian Stuart, fanzine Pure Impact Skins.

Indecent Exposure

Growing in confidence and with the set list well-practiced, Indecent Exposure started playing live with a local gig on Hemel College campus. Some five hundred skinheads turned up, which came as no surprise to vocalist Milky: 'We had our own vibrant scene centred around the Whip and Collar and later the Spotted Bull. We were Hemel and proud of it. We welcomed skinheads from near and far. The Hatfield skins used to come and drink in Hemel because they were getting a lot of shit in their hometown from Red Action.15 We even had skinheads come down from London. I had people staying at my flat all the time. They were from everywhere!'

Red Action, which had formed in 1982 from activists expelled from the Socialist Workers Party, had gained a reputation for violently confronting right-wing opponents on the streets. Even Steve Sargent of Combat 18 infamy would later admit that the combatants of Red Action were 'game geezers.' Red Action had strong links with *Searchlight* and the Irish republican movement.

The Hemel skins were affectionately called 'Milky's Firm.' Milky remains a charismatic figure. Born and bred on the violent streets of East London, he knew how to look after himself. Boots and fists resolved the problems people had with him, for he readily admits he was not one for talking back then! He never used to drink; one of his friends explained: 'That way he was always ready to come out of the corner fighting.' This self-proclaimed boots-and-fists street fighter resorted to the use of a weapon just the once:

I only ever used a weapon once and it was a bat but it was against a semi-pro heavyweight boxer called Gary Collins. Long story but basically he got lairy with my brother in the Spotted Bull in Apsley. I made him and Pete go out and fight. Pete got knocked out. Three of us then pounded the shit out of him and an ambulance took him away or so we thought but he got out around the corner from the Bull and waited out of sight. As we walked by unknowingly he ran across and I caught a big swinging side shot... I was on my knees, didn't know what day it was but had a broken jaw and spat out four teeth. When I came around I went to the car, collected a bat, went back and had it out with him. I smashed him about 50 times. I thought he was dead. Girls tried to stop me, I battered them with it too. We both went to court. We both said nothing, fair play to him. And no witnesses came forward. Even so both of us got suspended prison sentences for two years. The judge said he knew something had gone on because of our medical records; he had multiple fractures including his skull and I had a broken jaw and dental surgery.

Hemel College was followed by another local gig, supporting the Late Night Lunatics and the Shout, but that was not enough for Indecent Exposure who wanted to play to skinheads. There were few options open to the band as Milky explains: 'By 1984 nobody was booking Oi! bands. To get a gig to play to a skinhead audience we

had to go with people putting them on and that was RAC and Skrewdriver. Besides we were against communism.' On Wednesday, 16 May, Indecent Exposure played their first RAC gig with the Diehards and Brutal Attack at the Crystal Palace pub, St. Albans, Herts. (The pub was flattened soon after the gig.) David Webster attended the gig but cannot remember much about it because of his alcohol intake. Posty Rob remembers this gig all too well:

When the coach did not turn up at the end of the gig I gave Dave Webster, his girlfriend, Mad Matty Morgan, Nicky Crane, Belsen Bev and Tufty a lift home in my first wife's car, a black Ford Escort mk1, even though I was well and truly over the limit. The car had a CND sticker in the back window! Well, I got pulled over by the old bill and grilled. Politely, the copper advised me that my car was overloaded, rendering my insurance invalid, and then asked: 'Do you realise who you have got in the car, sir?' I replied: 'Yes, they're my mates.' Even though the copper could tell I was drunk and the car was well overloaded, he let us go. I guess he did not want any trouble. I dropped them off south of the river and counted myself fortunate not to get nicked.

In early 1984, ably assisted by Paul Swain on guitar, Indecent Exposure recorded a nine-track demo at Mark Sutherland's East London studio. However, drummer Sedge Swatton prefers to describe it as a 'taped rehearsal.' The demo, which is not dated,16 was released on their own Index label and literally copied hundreds at a time by Milky's good friend Billy. Milky was pleased with the demo. The demo confirmed, as one fanzine put it, that 'Indecent Exposure are the best thing to have happened to Oi! since Garry Bushell took to his heels.'

Like the first single by Indecent Exposure, the nine-track demo has various dates of release. However, most sources agree it was 1984.

The songs are tuneful, energetic and infectiously catchy. The lyrics describe what life is all about to a skinhead: bank holiday excursions, being on the dole, patriotism and having fun. Highlights are 'Bank Holiday,' 'Save the Nation' and 'England My England,' which appears to go beyond a comfortable sense of patriotism for a band that was 'not really into politics,' 17 lashing out against black immigration in the name of the white people of Britain:

Steve Reeve in a piece by Jackie Douglas for a local newspaper, 1984.

No one tries to stop it
As they come over from far and wide
To live inside our country
And take our jobs away
It makes me sick and wonder
If people make up lies
To help these bastards overrun
And watch our country die

England my England We are white forever England my England We must stick together England my England I won't let my country die England my England The fight is now or never

They say that we are racist
And we're all wrong and they're all right
We hate them and they hate us
And that is why we're born to fight
They'll take over the country
They think that we'll obey
But there ain't no black in the Union Jack
And that's the way it will stay

Wherever there is trouble
It's us who get the blame
It's us who get pushed around
The story's always the same
But they ain't gonna stop me from hating
The cunts who cause the pain
And I won't stop fuckin' fighting
'Til Britain's white again

Curiously, these are not the song's original lyrics. Milky said of the controversy surrounding the lyrics: 'The original lyrics were written when we were at war with Argentina. However, we rewrote the lyrics for a version of the song that was recorded for the demo because somebody was trying to change our flag to include the colour black to reflect multicultural Britain. We were patriotic and we were not having any of that. No way. No one was going to change our flag! The original lyrics are on the album version of the song.' The original lyrics are totally devoid of references to immigration, jobs and skin colour, be it black or white.18

One particular Internet rumour has it that Rock-O-Rama asked the band to change the lyrics to 'England My England' for the album. When questioned about this, Milky replied: 'Bollocks. Nobody asked us.'

Indecent Exposure would continue to go from strength to strength.

Skullhead and the murder of Peter Mathewson

Fronted by Kev Turner, skinhead band Skullhead UK formed in March 1984 after the death of Peter Mathewson, who was murdered in a racially motivated attack in London. Skullhead UK formed to 'let everyone know the real circumstances of his death.' The circumstances are truly horrific. *Bulldog*, the paper of the Young National Front, reported the race murder as follows:19 'A group of five White youths were ambushed by a gang of forty, mainly Black rastas. They were dragged into a flat where one of the youths, Peter 'Geordie' Mathewson (23) was killed. He was stabbed 70 times and acid was poured in his face. John Seymour (17) was stabbed in the body and head. These animals also slashed his face and tried to cut his ear off! He died twice, both times doctors managed to bring him back with a life support machine. Another one of the male youths was stabbed in the back, and a girl was knocked unconscious after being repeatedly smashed over the head with a breeze block.'

Bulldog no. 39, 1984.

Mathewson died on the way to hospital. The others with him managed to escape with their lives. Eddie Stampton could quite easily have been there and explains:

I'd been down the Crown & Cushion pub in Woolwich on the night in question, with a group of friends — John and Paul Burnley and Tony Mear. We were all from South West London. Back then, night buses were few and far between, London not being as heavily populated as it is today. Sometimes you could wait up to two hours for one. For many of us, on leaving the boozer, we had a very long journey back. First an N53 [bus], through Plumstead and SE London to its final destination of the Elephant & Castle, where we would all alight and go our separate ways. My lot would normally get another bus to Stockwell, Battersea or Streatham. The journey was always a mad one — what else could it be with a whole busload of adolescent skinheads high on a mixture of cheap booze and National Socialism? Invariably someone would end up getting a kicking, usually a black or lefty-looking passenger. They did it to us, we did it back.

Anyway, we were all on this packed night bus, Geordie included. Finally reached the Elephant and my group went one way — to our bus stop near the shopping centre, and Geordie's lot went the other way, up towards the Old Kent Road. The rest is history. Geordie was stabbed by a load of black scum in an ongoing feud that started over him having a Union flag hanging in the window of his flat. The filth stabbed him 70 times that night, threw acid on him and dropped heavy masonry blocks on his head. Also, a pregnant skinhead girl, Jane who was Craney's girfriend of the time, got stabbed and lost their unborn child. Cultural 'enrichment' at its finest. Strangely enough, I had a camera with me that night and had taken loads of pics on the bus. Not one of Geordie came out! See you in Valhalla mate.

Kev Turner said of Peter Mathewson and the media reporting of his murder:20 'He was murdered in a racial attack in London, March 1984. Apart from being my best mate, he was the person who introduced me to Nationalism and what it really meant. He was one of the kindest people I have ever met and everyone who knew him will know what I mean. The way the scum in the media dealt with his murder disgusted me and many others. They refused to recognize it as a racial attack. Instead they said he died in a skinhead gang fight. It made me realize how sick the whole system was (and is) and from that day I have given my all in the struggle to destroy the system. "Murdered by Scum" was written about Peter's death and from that we have progressed on to other issues. Peter was a warrior in every sense of the word. His loyalty and determination made him popular with everyone who knew him. He will never be forgotten and Skullhead shall be a band always dedicated to his memory. Peter Mathewson: born a skin, died a skin, murdered by scum. It may interest people to know that the scum who murdered Peter got only three years each!' The lyrics to 'Murdered by Scum' are:21 Interview with Kev Turner, fanzine Welsh Leak no. 1, circa 1986. Reproduced in Swedish fanzine Streetfight no. 2, circa 1986. 'Murdered by Scum' was recorded for Skullhead's debut album

White Warrior with slightly amended lyrics. The third line of the last verse appears as: It only proves that when we're right we're

Six good mates went for a drink one day Six good mates and some birds they say Drinking and joking and having some fun

wrong.

But the fun it ended when all was done

My mate 'Matches' died last night He didn't even get a chance to fight The bastards who did it have it all to come So remember Peter Mathewson, murdered by scum

Four in the morning ready for bed Tired in the feet and tired in the head Seven mouthy bastards came looking for a fight So they chased those bastards into the night

They chased those shitbags up the street
By the time they caught them they made their meet
Fifty kids all tooled to fuck
They had to run, no chance to ruck
Head, neck, heart and as he fell
Acid in his face as well
Geordie, John and Big Dave too
Fell to the blades of the shitbag crew

Skins versus skins the papers said
Was the biggest load of shit I've ever heard
I only know that when we're right we're wrong
So I wrote the truth down in the song

Skullhead UK soon dropped the 'UK.' The band did not become active until 1985 when they joined the White Noise Club. The band's first line-up was Kev Turner on vocals, Micky Johnson on guitar, Paul Hurd on bass and Kev 'Tweedy' on drums. In April 1985, bass player Paul Hurd was replaced by Spin Brown who Kev Turner regarded as 'a very talented songwriter and one of the best bass players going.'

The band recorded a demo in 1985 at a local arts centre with an eight-track studio. Working at the arts centre was a 16-year-old on a training scheme who played in a local anarcho-punk band. Horrified to find himself in the presence of four or five scary skins whose dodgy songs he disapproved of, he kept his mouth tightly shut. No other details are known about this recording, which now seems lost forever. However, some of those who have heard this demo do not rate its musical prowess. Even Kev Turner is dismissive of it: 'It was so terrible it's best forgotten about.'

Embracing the DIY spirit of punk, Skullhead organised their first gig. Kev Turner: 'We performed live for the first time at North Kenton Youth Centre, Newcastle. We hired a hall and played live. It was a waste of time though cos our practice rooms were bigger and sometimes there were more there watching us. I can remember we gave all the takings to Bob Geldof's Live Aid at the time…'

January 1986 saw the departure of drummer Kev Tweedy and the removal of Micky Johnson, who were replaced by Nick Shaw and Tim Ward respectively.22 Apart from vocalist Kev Turner, who had been in various bands in the late '70s, no other member of this Skullhead line-up had played in a band before.

Fanzine *Unity* no. 1. However, the date of Micky Johnson and Kev Tweedy leaving Skullhead has appeared as both 1985 and 1986 (see interviews with various members of Skullhead in fanzines *Boots 'n' Braces* no. 3, *Hammer of Thor* no. 4, *Last Chance* no. 2

and On the Frontline).

National Front organiser Kev Turner was easily recognisable by the blue boot tattooed on his left cheek, a tattoo he would come to regret in later life:23 'If there's one thing I'm positive about in life it's the fact that I regret having that boot tattooed on me face. It was just one of them things that happen. One of them stupid things when I was a bit more thoughtless. I was gutted to tell you the truth. But I thought, "It's your mistake. Learn to live with it. You're not an idiot, although you might look like one now." It ends up hampering your social life. It's the old story. They take one look and go, "Troublemaker. Headcase." You go to a pub where you're unknown and you've always got your idiot looking for trouble. They look over, and like, target, straightaway. So you end up fighting. You lose, you get your head kicked in. You win, you go to jail. So what do you do? You get rid of the offending article as quick as fucking possible. It's taken me all these years to realise that, mind you.'

Leo Regan, *Public Enemies*, page 6–7, although the quote is not named.

The Apostles

London-based political band the Apostles were no strangers to controversy. Often associated with the anarcho-punk scene, their first single espoused a message of militant, non-pacifist anarchism and even included a 'recipe for a simple DIY incendiary device'! In 1984 the band released their fourth single, 'The Giving of Love Costs Nothing,' which featured anti-communist and anti-gay lyrics and a short article titled 'All Skrewed Up.' The article, while sympathetic towards Skrewdriver and Rock Against Communism, rejected the National Front out of hand:24

Not signed, the article was certainly written by Andy Martin.

Skrewdriver are still one of my favourite bands... Skrewdriver played many gigs under the Rock Against Communism banner and we very nearly played some of those gigs with them (except that a couple of punks informed me that the gigs had been set up by the National Front, and while I agreed with their aims in putting on these gigs, I didn't want to be a part of giving money to any political party, so we declined the offer) and while the gigs were a success their reputation as a 'joke band' and 'untouchable' stayed with them since. Now I don't pretend to agree with the lyrics to all of their most recent material, including some of the more overtly racialist items on their last two singles, but they do stand shaved head and shoulders above all other bands who in fact were just as right-wing but hadn't the courage or the timidity to admit it publicly. These cowardly bands include Combat 84, the Cockney Rejects, the Afflicted, Rigor Mortis and Brutal Attack. Skrewdriver have had the courage of their convictions, stuck to their guns and been blacked by the Communist-infiltrated, Zionist-funded music press. Free speech anyone?

The article went on to warn Skrewdriver that they were 'being used as a political tool of the new right' and nothing of good would come from trusting a political party, concluding: 'We can only remain independent of political parties, for music/art and party politics do not mix and when such a marriage is attempted, the results are either abortive or at least curiosities that are of little artistic value.' Just as the Apostles had 'preached,' Skrewdriver soon realised the mistake they had made by trusting a political party.

The lyrics to 'Rock Against Communism,' written by vocalist and lead guitarist

Andy Martin and embracing many of the same sentiments found on Skrewdriver's two singles on White Noise Records, scandalised and alienated many within the anarchist punk fraternity, and that included two members of the band who refused to appear on this single. Even so many doubted the sincerity of the lyrics:25

DG remembers playing the song to some 'Skrewdriver Skinheads' some time after its release and they were not convinced.

Have you noticed how the media refuse to listen to an honest, poor man's views?

Have you noticed how the television and newspapers are financed by the Jews?

Doesn't it make you sick? Education for our kids Is run by four-be-twos and front-wheel skids

On the streets of London the muggers get to work in gangs of five All these disgusting cowards and ponces make me sad to be alive Doesn't it make you sick? Our crime is being white And British people can't walk the streets at night

And now the IRA have spread their terrorism to our land Killing innocent people with sectarian hate I'll never understand Doesn't it make you sick? Is anybody asking why? The communists laugh while British people die?

Dykes on bikes and feminists and paedophiles and homosexual scum Combined with commie filth are turning all our land into a slum Doesn't it make you sick? Does anybody really care? The queers spread A.I.D.S. disease everywhere

Communism kills — so — kill communism

The Apostles went on to write and release a plethora of material, but there was no repeat of the social consciousness of 'Rock Against Communism.'

Skrewdriver — Hail the New Dawn LP

Skrewdriver had pretty much fallen apart by the start of 1984. Bass player Mark French said of his decision to leave the band:26 'I had always wanted to join the Army and songs like 'Smash the IRA' sort of gave me the push to go and do it. About that time the band split anyway, the drummer had enough of the hassle we was getting, the guitarist fell in love, and we couldn't get gigs and it all seemed to be grinding to a halt. I always knew Ian would carry on because he was Skrewdriver and there was always budding musicians waiting to fill the gaps. We'd done our bit and it seemed time to make way for the next generation.'

Interview with Mark French by Ainaskin and NS Revolt, 2013.

Ian Stuart continued on, recording a new album with a new line-up. Released in the summer of 1984, *Hail the New Dawn* became the first of many Skrewdriver releases on Rock-O-Rama Records (catalogue number RRR 46). In a deal with Rock-O-Rama Records, and potentially a very profitable one, White Noise became the sole UK distributor of the *Hail the New Dawn* LP and the subsequent 'Invasion' 7".

The line-up for *Hail the New Dawn* was Ian Stuart on vocals, Adam Douglas on guitar, Murray Holmes on bass and Mark Sutherland on drums. Stuart had met the

Australian Adam Douglas at the Last Resort shop. Adam Douglas said of joining the band:27

Interview with Skrewdriver, fanzine Chargesheet no. 5.

Well I was on a train coming back from the Crown and Cushion, and a couple of mates said they heard Lester and Frenchy were leaving the band. So I went to the Last Resort shop next day and Ian was sitting there. So I said: 'Do you need a guitarist?' Well, I said 'Do you need a bassist?' as I changed over to the bass for a while. He said yeah we do. Then a little later, he said: 'We can't get a guitarist, would you do that instead'? So I said yeah, I ain't played it for a while, but yeah all right and that's how I joined Skrewdriver.

Murray Holmes, a fellow Australian who had played previously with the nationalist skinhead band Quick and the Dead, was invited to join Skrewdriver. Holmes said of this:28

Interview with Holmes, magazine *NADSAT* Spring 2008. However, Holmes told Carl Booth that he did not have a bass and responded to an ad in *Exchange & Mart*. He went around to see the bass that was being sold and it turned out the seller had been in the Lurkers — he told Murray it had previously belonged to Suzi Quatro! [Research provided by Carl Booth.]

I returned back to London in 1984. Two weeks before I was about to leave I received a letter from Adam Douglas telling me to bring my bass guitar with me because I was to play with Skrewdriver. I knew Adam very well when he was in Perth as he was a follower of Quick and the Dead. Although he hung around with Mods in Perth, he frequented the Quick and the Dead gigs. I arrived in London and stayed around the corner from Ian's bedsit at the Ferndale hotel. Adam greeted me at Victoria train station telling me Ian was in jail in Germany and would be back in London in a couple of days. Somehow Ian was arrested at a Free Rudolf Hess march. A couple of days passed and I got a knock on my door, then Ian was down in the street. He had arrived back from Europe and his first words were 'welcome to the band.'

The very next day Holmes, Stuart and Douglas went to meet Sutherland at his studio to begin recording. Holmes described Sutherland as a 'great bloke, helpful, polite and full of enthusiasm.' They had much in common: both had the same day job as refrigeration technicians. Sutherland was now on drums. Stuart had persuaded Sutherland, who had been standing in for the increasingly unreliable Geoff Williams, to join the band on a more permanent basis. Sutherland may not have been a skinhead, but he did have a very respectable rock pedigree.

The production and sound quality on *Hail the New Dawn* is, to put it kindly, very poor. Some songs, not many though, have a certain rough charm. Ian Stuart even admitted that he only liked 'just under half the songs on the album.' Most songs could be described as punk, but there are two or three which are more rock-oriented.

Compared to the covers of the two singles which preceded *Hail the New Dawn*, the front cover of this album, a drawing of a Viking shore raid by Nicky Crane, is disappointing.29 Perhaps it would have been better to have gone with the first idea suggested by Ian Stuart of a photo of the 'battle of Lewisham,' August 1977, showing the National Front battling opponents, mainly drawn from the left and far left. After the

NF march, the police attempted to clear the local area of the counter-demonstrators, which erupted into violence and rioting ensued. Such was the ferocity of the violence that it was the first time the police used riot shields on the mainland. Over two hundred people were arrested. None were from the NF. Indeed, the *Daily Express* stated, 'We have no time or sympathy for the Front... All the same, the Front does not go in for violent attacks on the police or on authority.' Over one hundred people, including 55 police officers, were injured. Both the NF and the Left, who accused the police of protecting the NF, claimed Lewisham as a victory.

The landing from the Viking longship on the front cover of the album may have been inspired by a similar landing scene on the front cover of the children's book *The Time Traveller Book of Viking Raiders* published in 1978.

The lyrics to 'Hail the New Dawn' were inspired (or stolen in part if you prefer) from the British Union of Fascists' Anthem, which was actually sung to the music of the 'Horst-Wessel-Lied,' the anthem of the Nazi Party:

Comrades: the voices of the dead battalions Of those who fell that Britain might be great Join in our song, for they still march in spirit with us And urge us on to gain the Union state!

We're of their blood, and spirit of their spirit Sprung from that soil for whose dear sake they bled Against vested powers, Red Front, and massed ranks of reaction We lead the fight for freedom and for bread!

The streets are still, the final struggle's ended; Flushed with the fight we proudly hail the dawn! See, over all the streets the Union banners waving — Triumphant standards of our race reborn!

The Red Front was the paramilitary wing of the Communist Party of Germany, which, throughout the 1920s, clashed violently with the *Sturmabteilung* of the Nazi Party [often called the 'brownshirts'] in the streets and in the beer halls across Germany, until it was banned in 1933 when Hitler came to power.

'Our Pride Is Our Loyalty,' the catchy second track on the album, is Ian Stuart's statement of what he believes in: 'pride and loyalty in the ideal of the White race.' The survival of the white race became his duty. The last verse is worthy of note: For the blood and soil of the lands they toiled.

The concept of 'Blood and Soil' (in German *Blut und Boden*) is normally associated with the Nazi Party and in particular Walter Darré, but is in fact age-old. Simply put, the concept established a mystical connection between a tribe, a people or a nation (blood) and the land (soil) that it occupies and cultivates. Indeed, the peasants were regarded as the very life-blood of the nation. 'According to this rural ideology, a long tradition of settlement and inheritance patterns had shaped the German people. Germans had entered history as peasants and had always despised urban areas. This special connection between the German people and the land was regarded as the historical basis for Germany's survival and the reason for its cultural dominance.'30 However, Darré gave the concept of blood and soil a new connotation. He wanted 'blood' to be understood as 'race,' calling the peasantry 'the life source of the Nordic race.' This Nordic race of farmers, rooted in the soil which had been handed down from father to

son since time immemorial, was thus portrayed as the reverse of the Jew, who was without land and viewed as nomadic. In 1930, the year he joined the Nazi Party, Darré published *Neuadel aus Blut und Boden*, 'A new Nobility from Blood and Soil,' which argued that the Germans should create a new ruling class that was rooted in the agrarian community, a return to the 'authentic nobility in the old Teutonic sense.' Winning over the peasants to the Nazi cause, Darré became an important party figure, holding major offices, and 'Blood and Soil' became one of the pillars of Nazi ideology.

How green were the Nazis?, page 131.



'Before the Night Falls' protests against immigration and warns that 'something has got to be done before it's too late':

They come here to this country from the jungles and from trees The traitors in the parliament give them a better deal Spend the nation's money, to cater to their needs They all accept our charity, then bite the hand that feeds

Before the night falls heed the White call Before the night falls when the reaper calls you

The song then goes on to question if England actually fought on the right side during the two World Wars:

Our forefathers fought in two world wars, they thought to keep us free But I'm not sure that in those wars, who was our enemy The Zionists own the media, and they're known for telling lies And I could see, that it could be, we fought on the wrong side

Nicky Crane wrote the lyrics to the next track, 'Justice,' based on personal experience as Ian Stuart explained:31 'The lyrics are about Nicky's case, when he was sent to jail for four years for leading a British Movement gang who were retaliating for attacks by blacks upon themselves. Of course, the way 'justice' is in this country, they got the blame and they got sent to jail. But, although Nicky wrote the lyrics, the words apply to virtually all Nationalist political prisoners around the world.'

Pearce, The First Ten Years: Chapter 6 'Hail the New Dawn.'

Another good friend by the name of Matty Morgan penned the lyrics to 'Race and Nation.' He was one of the British Movement gang jailed with Nicky Crane for 'fighting for the land he loved.' 'Flying the Flag' is an angry rant, which denounces the reds, capitalism as well as the media for spreading lies, describing Britain as 'the dustbin of the world,' while simultaneously a celebration of the flag most skinheads fly. Ian Stuart had this to say about skinheads and flags:32 'Most skinheads love flying the flag, far more than any other cult about. Most have the flag on a badge, or a jacket, or tattooed on their arm — and flying the flag certainly means fighting Reds because Reds are totally against our flag.'

Ibid.

Lyrically, 'If There's a Riot,' the last track on side one, takes up from where 'Flying the Flag' left off. Ian Stuart described the lyrics as follows:33 'Another attack on the media because, should there ever be a fight anywhere near where a skinhead concert is taking place, it's obvious the skinheads will get the blame even if they're not involved.' Ibid.

Side two starts with 'Tomorrow Belongs to Me,' a cover version of the classic and seductive song from the 1972 film Cabaret by Bob Fosse. In the film version, 'Tomorrow Belongs to Me' is sung by a teenager dressed in the uniform of the Hitler Youth. The song paints images of the beauty of nature, tied with the glorious destiny of a strong and proud Fatherland. For Ian Stuart, this song 'signifies the beauty of Europe,' which is also the theme of the next track up, 'Europe Awake.' Ian Stuart strongly believed in a 'Europe of the peoples' and hoped that Europe will awake and 'create a power bloc which can put policies into practise without fear of intervention by the Soviet bloc or the USA.' 'Soldier of Fortune' takes the shady world of the mercenary as its specialist subject. According to Ian Stuart:34 'Mercenaries get a lot of stick but, having read the magazine Soldier of Fortune, I think that, whatever they call themselves, many mercenaries are not merely 'soldiers of fortune.' I think many don't become mercenaries for profit but for reasons of ideology. Lots of them are anti-Communist and fight as such. They go and fight against communist-backed guerrillas and that song is for them. But it's also for all those soldiers from regular armies that have ever died fighting against communism. It's about soldiers wanting freedom for their own people.'

Ibid.

'Skrew You' attacks the music press, although it was originally written with Gary Bushell in mind, as Ian Stuart explained:35 'Apart from the heavy metal writers, most of whom have got no interest in politics whatsoever or in fact probably are more politically aligned to us than they are to the Communist Party, all the 'hip' new wave writers are complete filth. They've been through art college and all that rubbish and go and support all the left-wing causes in the world.'

Ibid.

'Pennies From Heaven,' not to be confused with the Bing Crosby song of the same name, recounts the runaround of signing on the dole:

Walking 'round the streets, one place to another I feel like I lost out on a will No you don't come here Yes you've got to go there as well

Wait here a minute, but I've been here three hours My legs are aching cos the seats have all gone Hey you over there, there's a cubicle spare So come on, so come on

'Power From Profit' is a damning indictment of the 'way in which multi-nationals and big business gain power though money.' Some might even be tempted to call that way capitalism, which would certainly place Ian Stuart on the side of the downtrodden working man. Ian Stuart expanded: 'In this country, the way to gain power is by having a lot of money. That's how these multi-nationals get such a say in the running of the British economy, by making huge profits out of people. It doesn't matter if you are an honest bloke who works hard in this country, you still don't have a say. The people who have a say are the ones with a lot of money.'

The last track on this album, 'Free My Land,' regarded by many as one of Skrewdriver's finest, is a slow rock ballad. The message was clear and direct: The British people want their country back from the communists, the capitalists, the immigrants, as well as the Jews running it.

Hail the New Dawn was made available through the National Front shop. Nationalism Today, the National Front magazine, reviewed the album and said: 'It is the idealistic dreams and aspirations of Skrewdriver that makes the band hated by the rock music establishment.' Steve Sargent helped to spread the word in his own way: 'When Hail the New Dawn came out I collected a dozen copies from 'Newham Mick' who was one of the regular NF paper sellers at Brick Lane on a Sunday. Again I played and played and played it. Coupled with local lads having the album off me, constantly cassette tapes of it were being recorded and passed around.'

Hard on the heels of the *Hail the New Dawn* LP Rock-O-Rama Records released the excellent two-track 'Invasion' 7" (catalogue number RRR 47), which was also stocked by the National Front shop. Some copies come with a picture sleeve with the same motif that appeared on the back sleeve of the 'White Power' 7".36 As for the lyrics, 'Invasion' condemns the 1979 Soviet invasion of Afghanistan, though Ian Stuart was quick to point out:37 'Not that I particularly like Afghans, but it's their country and they're quite entitled to defend it against communist invasion.'

Some record collectors state that the first press of the 'Invasion' 7" came with a picture sleeve. Others state that there was only one press with early copies receiving a picture sleeve. We shall never know for certain because Rock-O-Rama never divulged pressing details.

Pearce, Chapter 6 'Hail the New Dawn': The First Ten Years.

'Invasion' is backed with 'On the Streets,' a song about police harassment of skinheads, detached and uncaring politicians, and the media's negative stereotyping of skinheads, with *The Sun* newspaper singled out for mention.38 Ian Stuart complained

bitterly:39

If there was a particular reason behind singling out *The Sun* newspaper (and Garry Bushell had not yet joined *The Sun*) that reason is not known to the author.

Pearce, The First Ten Years: Chapter 6 'Hail The New Dawn.'

Basically skinheads are an easy nicking as far as the police are concerned. They can nick a skinhead and no one is going to stand up for him like they would for a black. There are no left-wing lawyers or Labour politicians to stand up for a skinhead. Then, when a skinhead goes to court, the jury, believing all the lies they read about skinheads in the papers, automatically find him guilty. He's got no chance. The song is about the police being a gang on our streets, which, when it comes down to it, is what they are.

The last verse of 'On the Streets' tries to reassure that not all skinheads share their media stereotype:

People seem to think, if it's in The Sun, they've got to believe it Try to tar everybody with the same brush Remember, birds of a feather, don't always flock together these days So don't get carried away by the sight of us

Indeed, many on the right were still wary of skinheads. Later that year, Ian Stuart was moved to defend NF skinheads against a derogatory article which had actually appeared in a right-wing publication. He wrote to the National Front magazine *Nationalism Today*:40

Ian Stuart, letter to *Nationalism Today*, issue no. 25, November 1985. The letter was probably 'tailored' by the Official NF to suit their more radical politics and attack what they saw as the reactionary conservative BNP.

I am writing to you in the hope that you will print my reply to a certain article by Ivan somebody or other, which was printed in a recent edition of a magazine called *Spearhead*. I checked that the magazine was not another left-wing smear mag and found that it was printed by a small group of conservatives called the British National Party. In the article it was suggested that a lot of NF Skinheads sniff glue. I have been a Skinhead for a long time and have also been involved with the NF for five years, and in that time have only met one Skinhead who associated himself with the Front who actually sniffed glue. In my opinion this is a completely disgusting habit and should be stamped out. It is also well known that most people who sniff glue are not Skinheads and are most definitely not associated with the NF.

It does, however, seem to me that the officials of the B.N.P. occasionally partake in a glue bag or two because they always seem to be suffering from double or treble vision when they describe how many people attend their meetings and marches.

Anyway, the 'Invasion' 7" sold out quickly and was not kept in print by Rock-O-Rama Records. Arguably, the reason for this was financial; sales of singles generate very little profit.

The band, however, soon had a vacancy to fill when the Australian bass player Murray Holmes, who was in Britain on holiday, had to return home, remarking:41 'My

three-month stay in London was coming to an end as I had to return to Australia to continue running my refrigeration business. Our winter was over and summer was nearing so I knew I would be busy. My wife had to return to her job as she had taken three months off work to be with me. It was a sad day leaving the UK especially the 23-hour flight home. I listened all the way back to Australia Skrewdriver on a miniature cassette player. I was so depressed to leave but we had to return to work.'

Interview with Murray Holmes, magazine *NADSAT*, edition Spring 2008.

During his three months with Skrewdriver Holmes played one gig on Saturday, 11 August, which was Ian Stuart's birthday:42

Interview with Murray Holmes, *Blood and Honour* Australia, 2008.

We only played one live concert in an old church south of the Vauxhall Bridge. I was never sure where it was as I picked up Ian and a few other skinheads in my old London cab. Ian gave me the directions as I didn't know where the concert was. It was the usual: pre-sold tickets and the NF at the tube stations directing the punters where to go. A great night with plenty of some Dutch beer in rusty tin cans. It tasted okay until the next morning. It had some laxative effect... the beer was some cheap shit the NF acquired and it was the only thing you could drink at the venue. No other choice.

Brutal Attack played their five songs over and over again as they had just reformed and that's all they could play. Ian sang well and there were minimal mistakes by everyone as we had to do 30-odd songs in about two weeks.

The police made their presence felt by patrolling around the streets of the church. The night went without any incidents. The night started as quick as it ended... One minute the hall was full as everyone arrived the same time and I guess everyone left the same time to catch the last tube train. It wasn't what it was like in Perth where everyone used to hang around after we played and had more drinks and went on to another pub.

To replace Holmes, Skrewdriver recruited Steve J. Drakos (a.k.a. Stiv Jena, Steve Roba, Steve Roda and Steve A), a skinhead from Bologna in Italy. He had played guitar in Bologna Oi band Nabat, appearing on the band's first two releases: 'Scenderemo Nelle Strade' 7" (1982) and 'Laida Bologna' 7" (recorded October 1983, released 1984). Steve J. Drakos said of joining Skrewdriver:

After ending my experience with my previous band Nabat, in the summer of 1984 I moved to London. One day I was walking down the King's Road with a couple of friends when I saw a huge gathering of very tough-looking skinheads. As I was a skinhead myself I started talking to them, against the advice of my terrified friends: the 'evil' Englishmen were very curious to speak with an Italian nationalist skinhead and among them was Ian Stuart. We became friends, went to the same pubs and gigs, and after a few weeks some of us were living in the same hotel near King's Cross station (the Ferndale Hotel which is also visible in the Sex Pistols' film *The Great Rock N Roll Swindle*). Skrewdriver's line-up was still the one of the album *Hail the New Dawn*, but a few weeks later they were left without a bassist, so I told Ian about my quite good skills as a musician and he booked me for an audition. I played that audition real well with my used Washburn bass (the one that you can see in the live photos of that period and which I still keep in my house today). During the audition Ian said to the others

something like 'We had to go to Italy to find a great bassist' and so I was officially in the new line-up. I had been in England only one time, the year before, in August 1983 for a holiday.

Paul Swain, who had once played with the Oi! band the 4-Skins, was also recruited as a rhythm guitarist to boost the live sound. Paul Swain said of joining Skrewdriver: 'Well, I think they're a good band and I believe in the things they're trying to say. That's the main reason anyway.'43 Holmes, who had met Paul Swain before leaving the UK, described him as a 'quiet sort of bloke.' Colin H. knew Paul Swain, having spoken to him a number of times at gigs. He remembers Paul well, nicknaming him 'pervert' because 'he had a thing about women's feet and was always looking at women's feet.'

Interview with Skrewdriver, fanzine This Is White Noise, 1984.

RAC printed and published a Skrewdriver songbook with lyrics to the 'White Power' 7", 'Voice of Britain' 7" and *Hail the New Dawn* LP. The introduction, written by Ian Stuart, is revealing:

These lyrics reflect my hopes for the white race in the future. Until the white people throughout the world awaken, these lyrics will remain as lyrics, and hopes, but eventually I believe that the situations forced upon white people, will bring about an awakening, the likes of which has never seen before. Our people have been used as pawns by the capitalists, and put false hopes in the communists, for far too long. I believe that the white man will arise and take back all that has been taken away from him. Taken, not by force, but by typical semitic deception. No longer will weaklings rule the white man by lies and deceit, but the warrior will make his comeback, and rule by strength, honesty and love for his race. It's up to you to make these lyrics come true. For too long it has been the few fighting for the survival of the white race. We have to become a mass movement to smash the twin tyrannies of Capitalism and Communism. Go out and join a Nationalist party in whatever country you come from and help bring about the White National Revolution. White Man awake.

The songbook also contained lyrics to two other songs that had not yet appeared on vinyl. The first is 'If You're White':

Read the papers, watch T.V., hear the media lie to me
On the radio in the news, you're all wrong except for the Jews
Doesn't matter who loses face, if it's against the chosen race
If you're white, they'll say you're bad, they must think that we're all
mad

If you're white, you're all right If you're white, today If you're white, you're all right If you're white, okay

They ban our marches, squash our rights, we'll resist with all our might

There seems to be a moral lack, marches allowed for reds and blacks They started riots, raised all hell, when thirteen black men burnt themselves

Had their marches, told their lies, when another black committed suicide

Well it's our country, let's take it back, give the race act men the sack For the cause some go to jail, and this must mean that we must never fail

They'll try and make you feel ashamed for everything our race is blamed

They'll try and tell you day is night, but don't forget that white is right

'If You're White' never made it onto vinyl whereas the second song, 'Who Cares?', would appear some seven years later:

A phone is on the table, just down the short dark hall But due to lack of food and drink, you cannot move at all The pension that they give you, can't stock you up for long And in your heart, the anger grows, they've done you wrong

The wars that you fought, for the peace that you sought But for you my old man, just see what peace has brought The peace has brought you nothing

The light around you darkens, as you weaken every hour And never in your long hard life, have you ever felt so sour You've got to see a doctor or you're going to slide away You've got to see somebody, or you won't last another day

The pills, they will not dullen the aching in your head You try once more to reach the phone, but you cannot leave the bed Then you fall back, the pain is gone, and you see your life's last sight A bare stark wall, so very small, and you say your last goodnight

The back cover of the songbook features an advert for the National Front with the legend: 'Your last chance...The NATIONAL FRONT.' The songbook was available through the NF shop in Croydon.



Rare flyer for Skrewdriver and French RAC band Snix concert in Brussels, which went ahead without Skrewdriver after they were detained at the border.

'A Nazi interruption'

Sunday, 10 June has gone down in nationalist folklore. For on this day a handful of nationalist skinheads along with a firm of Chelsea hooligans boldly attacked the Redskins, the self-proclaimed 'kings of the left,' who were playing the Greater London Council's free open-air 'Jobs For a Change' festival in Jubilee Gardens on the South bank. 'It was my idea to do Jubilee Gardens,' claims Eddie Stampton. This is his story of that day in June:

About a month before the Redskins were due to play at Jubilee Gardens, along with John and Paul Burnley, I was on my way to a South East London and Kent BM meeting. These were held regularly on the last Friday of every month in the room above Welling library. We had gotten off the tube at London Bridge and I

these middle-class commie fake 'skinheads' to a bit of skinhead White Power! I raised the matter at the meeting with the organiser, Mick McAndrews, now sadly dead. It was decided we would organise an 'expeditionary force' for the gig. The day of the gig finally arrived, Sunday 10th June and it was a lovely hot sunny day. Our group consisted of BM members including some of the 'Ovaltinees' and 'Peter and the Wolf' bands, a few skinhead friends from different parts of South London and some Chelsea hooligans that included 'Chubby' Chris Henderson, the singer of Combat 84. I even had my bird of the time, Lesley Newman from Erith with me. Looking back, we must have been nuts as our audacious plan could quite easily have been a suicide mission and a couple of ours did receive a fairly bad kicking after our attack. When you are young I suppose to a certain extent you are fearless and think you are indestructible. There were around 50 in our group mainly from South London. My group consisted of Paul and John Burnley, Simon Baker, Chubby, Scotch Eddie, Gary C, Tony M, Andy K, Chris W, Adam Douglas and a good few more, the names of which escape me all these years later. We met up in the Griffin pub that used to be just opposite Charing Cross station. The plan was to meet up with a similar-sized group led by Craney that would be coming from the Last Resort shop in East London direct to the festival. I had brought with me a large hand-sewed Swastika flag and my girlfriend was carrying it in a Sainsbury's carrier bag along with a few bottles of lager. I intended to unfurl it on the stage. It's funny really, because it seems like only last week and my memories of the day are vivid. Anyway, we had a few drinks then sauntered without a care in the world across the footbridge that traverses the Thames from the Embankment station to the Southbank. We assembled around the stage the Redskins were due to appear on and waited for the fun to commence. Rather stupidly, I was wearing a 'Skrewdriver Great Britain' T-shirt and I'd clocked a couple of lefties eveing me up. A little while after the event, I remember reading the report in the 'Red Action' broadsheet and they actually mentioned seeing 'a load of kids with skinheads, one in a Skrewdriver T-shirt' and went on to say it was a mistake they wouldn't make again in not attacking them due to their age!

saw a poster advertising the gig. I was elated, this was our chance to introduce

Craney's group had still not shown and by now the Redskins were halfway through their set. At one point their singer Chris Dean had likened the exuberance of the crowd dancing in front of the stage area to the storming of the Winter Palace (a reference to the 'Russian' revolution). That would all change pretty soon and the lefty crowd would then be more akin to the Soviet retreat at Smolensk!

The troops were getting restless and my little group which included Chubby and the Chelsea supporters wanted to commence the attack, but the BM members kept saying, 'wait for Craney, wait for Craney.' This went on until the band was halfway through their last song, aptly entitled 'Lean On Me.' If the BM had had their way, the Redskins would have finished their set without incident and we would probably have had the embarrassment of joining Craney's group, when it finally arrived, in the attack of the Hank Wangford country and western band! They were insistent we wait for Craney. We had had enough of waiting, and Chubby and I were urging 'We have to do it now.' In frustration I threw a beer bottle directly at the stage. I'm glad to say that this seemed to act as a signal. Suddenly there was a surge and our entire firm rushed towards the stage smashing anything in the way. Only a few actually managed to get on the stage, Adam Douglas of Skrewdriver, Chubby, Scotch Eddie, Andy K from Mitcham and Gary

C., the rest of us preoccupied with battering reds around the stage. Chubby and Gary were the first on stage. The security was piss-poor and melted. It went off absolutely mental. Gary C decked the singer Chris Dean and smashed another band member over the nut with a guitar!! I have a photo, which will be used in another book, of singer Chris Dean just after the attack with a cut under his left eye after receiving a clump.

There is an amusing story surrounding the photos from the day that appear in this book. A few years ago, when it was decided to write this and other books, I opened an account on the Redskins forum in the name of 'Anti-fascist researcher' and started a thread claiming to be doing research for a book about 'the anti-fascist struggle in the '80s.' I appealed for photos from the Jubilee Gardens gig and lo and behold, Redskins bassist Martin Hewes sent a private message offering to email a few press pics that had not been used. I'm assuming they are from the photographer at *Time Out* magazine as one of the photos was identical to one that appeared in the mag as part of a report on the festival. One, not produced in this book, shows Chris Dean shitting himself with a cut under his left eye after being attacked on stage. I would hazard a guess there were more that weren't sent to me because they were even more embarrassing for the working-class heroes.

As the fighting and stage invasion began, Chris Dean said over the mike, 'Fuck off out of it, screw yourselves, out.' Then as the infamous skinhead battle cry of 'Sieg Heil' broke out he continued, 'You sound like Margaret fucking Thatcher, you sound like Margaret Thatcher'!!! Then a loud crashing sound could be heard over the speakers as Adam smashed another band member over the nut with a mike stand. The acoustics of the enclosure around the area in the middle of County Hall, where the gig was held, amplified our chants which must have made it seem there were a lot more of us than there actually were!

During the battle I got separated from my girlfriend and was gutted as I never got the chance to unfurl our glorious banner! It later turned out that she had dropped it in the melee anyway. When the thousands of reds realised how few we actually were, we came under a barrage of missiles and a mate was hit in the neck by a broken bottle. We made our escape behind the stage and off into Waterloo Road. We regrouped and headed towards the footbridge that crosses the road and leads directly into the station. Suddenly a mob of around two hundred assorted reds appeared not far behind us. A few of the faces I would see again in later encounters. There were only about 30 of us by this time as some had fled the attack in different directions. They were chanting 'Red, Red, Red Action' over and over again. Luckily there was some sort of paving work going on around the bottom of the footbridge and some of us grabbed large lumps of masonry and as the reds ascended the stairs we threw them down onto them. Me, Chubby, Chris W, Simon B, Gary C and a couple of others managed to slip away through the station and made our way to nearby St. Thomas' hospital to get my mate's neck stitched.

One young left-winger prepared to have a go at the fascists triumphantly making off also noted with great disappointment: 'We urged those around us forward but their reaction shocked us to the core. Hundreds of lefties were simply terrified and even more terrified of the idea that we wanted them to join battle. Five minutes ago these people were song-a-long-a-revolution with the Redskins, now they were quaking in their boots.'44

Beating the Fascists by Sean Birchall, page 95.

Right-wing skinhead David Webster was also present and witnessed the attack on

It was common knowledge that trouble was being organised for the event. I had heard many rumours that the National Front and British Movement were going to turn up in force to disrupt the event. I went along mostly out of curiosity and the fact that there were going to be so many skinheads in attendance. Turning up with a few mates from Hounslow and my girlfriend Jackie, we made our way to the front and stood to the left of the stage, where we had a good view of the stage. There really were lots of skinheads at the front, hundreds in fact! The Redskins came on stage. The audience all seemed to be having a good time dancing and cheering the band. The band had played about five or six numbers with no sign at all of trouble. Then as if it were synchronised all hell let loose. Punches and kicks were being aimed throughout by those dancing at the front. The right-wing skins had it planned to a T, sussing out who was who, mingling with the left-wing skinheads. Many of the Redskins fans were wearing red Harringtons which made them stick out. They were coming off far worse from what I could see. At this point the band was still on the stage. The next thing I saw was like nothing I have seen since. I had a clear view of the crowd and of the stage. The air was filled with bottles and other missiles being aimed at the Redskins, almost simultaneously right-wing skinheads had started to mount the stage and attack the group. Singer Chris Dean was most definitely punched and kicked as he and the other members of the band tried to get away. I saw a guitar being used as a weapon on one of the band's crew. The drums were turned upside down. It was utter chaos for about five minutes. One of my skinhead mates [Dave O'Brian] was punched by some guy with long hair. The crowd was dispersing in all directions. And that included Jackie and I. The next day I was amazed to read in the newspapers that all the coverage was focused on a stage invasion of Hank Wangford's set. There was hardly anything about the Redskins at all. I personally played no part in this disruption and was at the end of the day thankful to come out of it able to tell the story. There were many that took a real hiding that day.



Scotch Eddie, Chubby and Adam Douglas causing mayhem on stage at Jubilee Gardens



Indeed, some 15 minutes after the attack on the Redskins, a second group of skinheads led by Nicky Crane, who had turned up late, attacked the Hank Wangford group on the other stage in Jubilee Gardens. Chaos reigned again. Hank Wangford was badly beaten up. An acoustic guitar was smashed over the violinist. BB recalls: 'I was at Jubilee Gardens. Hank Wangford was playing when we got on stage. There was probably a dozen of us, 20 top wack. During the fracas I managed to get the guitar off its player and do him on the canister with it, also managed to make it home with it.' When a huge Rasta intervened, swinging a lighting safety chain above his head, the skinheads retreated but this time some elements within the crowd, including Red Action members and striking miners, quickly swung into action.

Some skinheads were caught and battered. Nicky Crane, according to one left-wing publication, 'was felled by Peter C and only by using a young female anti-fascist as a shield, survived the onslaught with cuts and bruises.'45

Ibid., page 93.

The fighting even continued in nearby St. Thomas' hospital where the injured on both sides had been taken. Eddie Stampton continues:

On reaching the A & E department I saw what seemed like a never-ending convoy of ambulances arriving, offloading many of the injured. The SE London and Kent BM organiser mentioned earlier, Mick Mac, was among the injured — knocked out by a flying missile and then given a severe kicking by the 'brave' reds. I have to laugh looking back, as an ambulance man wheeled a trolley into the hospital with a seriously battered red on it. He had two mates with him, both wearing RCP (Revolutionary Communist Party) T-shirts. I approached them and warned they would not be leaving alive. Not five minutes later, 20–30 of Red Action's main firm arrived and now the boot was on the other foot. I was sitting in a recess waiting while my mate was being stitched up. They approached and gave us a load of verbal abuse, wary of the now present hospital security. One sat down next to me and tried to hand me a copy of their newspaper, commenting that I was just a kid and didn't understand what Nazism was all about. I remember they had one of the fattest and ugliest Negresses with them that I had

ever seen. She was shouting all sorts of insults and Chubby told her, 'Shut up, sit down and get your tits out, you fat slag'! I got up and walked into the room where my mate was being stitched up and when the doctor wasn't looking, stole a pair of surgical scissors. I went back out and waved them at the reds as a warning not to come near me. To my surprise, the Negress and some of the others shouted to the security that I had a knife. They must've called the Police as ten minutes later the SPG arrived, dragged me out, put me in a van and drove off!

Thank fuck the police back then were 'institutionally racist' as a few minutes later the sergeant asked me what station I wanted to go to! I didn't know what he meant and he told me they all voted NF, hated 'Red Ken' Livingston and it was his own fault for what had happened for failing to allow the police onto the GLC land where the festival was held! They took me to Lambeth North underground station and let me go! I later found out the same thing had happened to the others left trapped in the hospital with Red Action.

Later that night, the reds attacked the Aggy skinhead pub in Islington, looking for revenge. I wasn't there and to be honest have heard varying different accounts of what happened. There wouldn't have been many of our lot in there, with it being a Sunday night, but I did hear that the barmaid and Nicky Crane's girlfriend of the time Jane (who strangely enough looked like a bloke!) got beat up. Nothing would surprise me when it came to the reds. I have two regrets about the day — losing my flag and not hanging around to see the Smiths play, as just two years later they became one of my all-time favourite bands!

Of course, the papers were full of the 'Nazi interruption,' with accompanying pictures of Nicky Crane and Adam Douglas causing mayhem on stage. BB recalls: 'We were splashed across every paper in the country the next day. My mum came and slapped me round the head with a paper and said no need to ask where you fucking were yesterday.' Jubilee Gardens remains one of Eddie Stampton's proudest and most memorable moments in his life as a national-socialist:

This one event more than any other went down in Skinhead folklore. The icing on the cake was the fact that GLC leader 'Red Ken' Livingston had declared 1984 GLC Anti-racist year!! These days there are all sorts of bullshitters claiming to have been there, but there were only a brave few that day. No Remorse later went on to write a song about it, 'Smash the Reds,' with an excerpt from a bootleg live recording of the Redskins set, the beginning of the very last song, 'Lean On Me,' when we attacked. What I have quoted Chris Dean as having said can be heard, as can Adam Douglas shouting 'Come on you wankers' and I swear my voice can be heard above everyone else's during the chants of 'Sieg Heil.' It was a great day, one I will never forget. We sure did lean on them commie arseholes! Ian Stuart himself was gutted he didn't take part. He was away visiting his parents in Blackpool that weekend. In hindsight it's just as well, as he was very well-known to the reds and he would have been attacked on sight as anyone with him would've been too. If he'd been there I doubt we would have been able to do what we set out to. Not long after, he changed the words to the Skrewdriver song 'Streetfight,' thus making it about Jubilee Gardens. Years later whenever the track was performed live he would dedicate it to us that were there.

However, 'the great day' did have far-reaching consequences which Eddie Stampton readily acknowledges: 'Jubilee Gardens was the reason Anti-Fascist Action was formed.' AFA would eventually start taking the fight to the fascists.

On Saturday, August 11, Skrewdriver, Brutal Attack, the Diehards and Public

Enemy played a Rock Against Communism concert in London. The meeting place was Embankment LT station. Skrewdriver was not billed to play.

On Saturday, 1 September, Indecent Exposure supported punk band Chaos at the Moonlight Club, West Hampstead. Milky knew Jimmy from Chaos who used to drink in Hemel Hempstead.

In the autumn of 1984, Indecent Exposure self-financed and released a double A-side single on their own label, Index Records.46 The two songs were lifted off the first demo recorded and produced by Mark Sutherland at his Café Music studio in East London. The single was issued without a picture sleeve. Milky explains: '2 Tone Records never released their singles with a sleeve. Well, if it was good enough for the Specials then it was good enough for us.' There were two distinct pressings of the single. 'The first lot we had done were faulty and we gave those away,' recalls Sedge Swatton. Milky clarifies: 'The single was pressed in the East End. I don't remember how many copies were pressed, 500 or 1000. Well, they were warped and jumped when played. Even so we started selling them, but gave up because of the complaints. We bought them all back and returned them to the pressing plant who pressed out the centre piece so that they could reuse the vinyl. The centre pieces were given away as coasters.' The centre piece artwork of a man exposing himself was drawn by Sedge.

The single has various dates of release: according to the official Indecent Exposure Myspace page, the date of release was 1982 with it being reissued in 1983. According to *Up Yours* by Vernon Joynson, the release date was 1984. The actual single is dated 1984, though.

Inspired by what had happened during the summer of 1982, 'Riots' is a political statement that blames the police and their strong-arm tactics for causing the summer riots, further cementing the growing reputation of the police under Prime Minister Margaret Thatcher of being more concerned with oppression rather than protection. 'A Matter of Time' protests against Margaret Thatcher and her callous Tory government of the time:

On the dole and don't give a shit As Maggie takes a million polls You want my opinion this is it Shove that poll right up her hole

Buy some missiles buy some friends Buy some votes but you ain't got mine We will stop you in the end It's just a matter of time

People say she does her best But who believes all of that? She makes the poor go hungry Just to keep the rich men fat

Soldiers went to the Falklands Some just never come back They went to war for some old whore And fought for the Union Jack

To explain, under Mrs. Thatcher and the Tories unemployment peaked at three

million, nuclear weapons were purchased at the reported cost of £6 billion, the right-tobuy scheme was introduced which was seen as a major vote-winner for Thatcher, and Britain went to war over the disputed Falkland Islands, costing over 250 British lives, which helped to secure victory for Thatcher in the General Election of 1983. However, Thatcher's time did come, but not for another seven years. By then, she had 'outlived' the band. The band thought the single was 'quite good and relevant.' It was. Milky advises: 'Play loud for best results.'

A record deal with Rock-O-Rama records was forthcoming and the band had Mark Sutherland to thank; according to Milky, 'he had told Herbert about us as he was already recording with Skrewdriver and had already cut the demo tracks.' Unbeknown to the band, they may have received a helping hand from Bulldog Drummond: 'I bought a copy of the Index demo tape off Milky at a gig for a pound, made a copy and sent it to the drummer of the German band the Body Checks who I used to swap tapes and fanzines with. He wrote back to say the tape was FANTASTIC and he had contacted Herbert from Rock-O-Rama to say he should bring it out as an LP.' Milky was not particularly concerned by their choice of label because ROR was 'not known as an extremist label, having released albums by Combat 84 and Bohse Onkelz.'

A day in the sun in Suffolk

On Saturday, September 29, the White Noise Club organised a Rock Against Communism open-air 'Summer festival' at Nick Griffin's father's farm in Huntingfield, near Halesworth in Suffolk. Skrewdriver headlined with support from Brutal Attack, Public Enemy, Indecent Exposure, Buzzard Bait and Last Orders. Offensive Weapon from Belfast were due to play but had to pull out. They were replaced at the last minute by Last Orders. The bands played on an impromptu stage flanked by NF banners. Cliff Warby organised the PA for the festival and delivered it too from Bury St. Edmunds.



Buzzard Bait received a mixed reception, prompting one review of the festival to say: 'Using only a guitar and a drum machine, they confused some sections of the audience.'47 For Public Enemy, who had brought along a small band of supporters, this was only the second time that they had played with Brutal Attack and Skrewdriver, but they won over many new converts. Then Indecent Exposure took to the stage. They were well supported by two coachloads of friends from Herts. They proved the surprise package of the festival with a high-energy set packed of their own material, as well as a number of skinhead anthems, impressing the likes of Adam Douglas of Skrewdriver. Remarkably, Milky remembers nothing about their performance. Brutal Attack did not disappoint. Again the highlight of their set was a cover version of the Troggs' 'Wild Thing' with politically incorrect lyrics. Opening with 'White Power,' the new look five-piece Skrewdriver played a set of old favourites and new numbers, in particular 'Free

My Land,' which entertained the audience thoroughly. 'Skrewdriver were the perfect finish to a really excellent festival' concluded one review.48 Steve Sargent attended this festival and recalls:

Review, fanzine *This Is White Noise*, 1984. Ibid.

I drove up there with about a dozen lads crammed into my Mk 3 Cortina. I remember we got lost and was driving up and down these little country lanes with other carloads of skinheads passing us here and there obviously as lost as us. A few cars had pulled up at one spot, so we did and there was a VW camper van with Ken McLellan in it who seemed to know where to go so we all followed him to the venue.

The farm was a bit muddy but had been laid out with a stage and a few stalls dotted around. It reminded me of Rorke's Drift, the lay out of it, funny enough. Someone (Griffin?) had stocked up on tins of Kestrel lager that were being sold for a pound a tin, but the tops of the tins all had rust on them I remember, so everyone was moaning wanting to use glasses or plastic tumblers to pour the booze into, but nobody had any, so loads of people had orange rust stains around their lips, not wanting to miss out on a beer.

I cannot recall any of the bands that played that day bar Brutal Attack, that being mainly down to the fact I took photos of Ken with a Union flag when he climbed onto a speaker there. There was quite a good crowd at the farm and McLellan's showmanship whipped them right up, I recall.

I managed to get to the back of the stage and take a few photos when Skrewdriver played. There had been a bit of a kerfuffle before they went on as Mad Matty Morgan was roaring drunk and had said something to Ian, who had clumped him and sparked him out. More through the booze than the punch I think, but even so I was pretty shocked to see this as us younger lot were terrified of Matty and it was unthinkable that anyone would dare stick one on him. I had only really seen the social side of Ian before and never seen him turn nasty on someone like that. He was a very jovial bloke I always found.

If memory serves, when Skrewdriver came onto the stage a lad who had got on the roof of a nearby barn to take a photo promptly came straight through it with a giant thud, receiving the biggest cheer of the day. Skrewdriver were in their trademark all-black uniforms and rattled off number after number to the ecstatic crowd. By the final song I think most of the crowd was on the stage with the band, a very successful first RAC festival all in all.

An all-ticket event, the festival passed off without trouble and proved a mighty payday for the National Front, which also sold 'R.A.C. Summer Festival Suffolk '84' T-shirts based on a Mick Furbank skinhead design. Ian Stuart was buoyed by the success of the festival considering that it was the first time that anything like this had been attempted and also by 'so many bands coming from everywhere to play for R.A.C.' It was the first of four such festivals held in Suffolk.

Andy Frain, who was now living in Reading, attended this festival and two subsequent festivals. He remembers going to one festival with the intention of beating up 'Mad' Matty Morgan and Nicky Crane in a disagreement between London and Reading skinheads. The last time he went he had grown out his hair, having turned casual in late 1986 because he had a thirst for football violence and wanted to infiltrate the away end without drawing attention to himself.

This Is White Noise fanzine

Shortly after the summer festival This Is White Noise fanzine appeared, which was probably the brainchild of Joe Pearce, White Noise Records and Ian Stuart. The editorial of the first issue read: 'This Is White Noise fanzine is a new fanzine which has been produced to fill what we believe to be a void on the fanzine scene. There are plenty of skinhead fanzines around, both good and bad, but not many of these fanzines, apart from the left-wing ones which have very few readers, concentrate on the political climate of both the skinhead and punk scenes in Britain and, indeed, the White World. The fanzine is intended to reflect the views of the true skinheads and skinhead bands with their traditional Nationalism. Unlike Sounds, NME and other trendy left-wing papers which funnily enough are owned by large capitalist concerns, This Is White Noise will not glorify pretend skinheads who only cut their hair because their masters in the left wing want them to. Their orders being to pervert the spirit and the ideals of a movement which has stood proudly against the hatred of the capitalists at The Sun through to the communists at the music papers, and has still come through proudly flying the flag. Not the red flag of evil, not the white flag of surrender, but the red, white and blue of their land and their ancestors, the colours which will never die. This fanzine is yours.'

Ambitiously, the editor hoped that *This Is White Noise* would appear once every eight weeks. The first issue contained an interview with Skrewdriver conducted by Joe Pearce and a piece simply headlined 'Justice?' about the recent arrest and imprisonment of Nicky Crane after being framed by the police. The piece concluded: 'Why should Nicky Crane, someone who is proud of his Race and Nation, be sent down for doing nothing while Blacks get let off or get light sentences for committing serious crimes? This is our country! We are British people. Where the hell is British Justice?' *This Is White Noise* may have only lasted one issue.

Public Enemy

For a band that went on to record an album and some compilation tracks, very little is actually known about Public Enemy. From Maidstone in Kent, Public Enemy started life as Young Blood in 1980. They played a few gigs after which their first singer Pete decided to call it a day. The band changed their name to Public Enemy sometime in 1982. Vicious Rumours and Public Enemy shared the services of drummer Martin Phillips until he decided to join Public Enemy full-time in late 1983. That same year, Public Enemy recruited a new singer, but it did not work out and so they played on as a three-piece. One year later, they released a decent-sounding four-track demo through Wonderful World Tapes, which featured 'Fought for Our Freedom,' 'Sound of the Streets,' 'Skinhead' and 'Proud to Be British.'49

The author has an original copy of the demo tape on Wonderful World Tapes, which also contains a Public Enemy live recording from 27 October 1984. This same live recording appears on the 'official bootleg' *Skrewdriver & Public Enemy — Live and Loud CD* (MSR Productions), however the recording is dated 1986. Curiously, the demo-tape insert thanks 'Joe and Skrewdriver,' presumably a reference to Joe Pearce.



Later still, Public Enemy became involved in the Punishment Block Organisation, described by *English Rose* fanzine as a punk/Oi movement which 'stands up for the true voices of Britain.'50 Punishment Block planned to release a compilation album featuring Public Enemy and like-minded bands, but failed to see it through to completion.51

Fanzine, English Rose no. 2, 1985.

A record label out of Welwyn Garden City in Herts by the name of Punishment Block released the Intensive Care 'Cowards' in 1984. The author assumes that the Punishment Block Organisation, the fanzine and the label were run by the same person, Steve Farr.

Public Enemy went on to record a new demo with two songs [date unknown], which was reviewed by Kent-based fanzine *The Truth at Last:*52 'The first track is called 'Disco Nightmare' about the multi-racial filth who go to discos. It sounds a bit like 'Whites Unite,' a previous song of theirs. The second track is called 'Thatcher's Britain' with strong vocals, good lyrics and a good band to back it up. Darren and Public Enemy have got it right and I think you will be hearing a lot of them. Verdict: 8/10.'

Fanzine The Truth at Last no. 4.

Grimsby's finest — Last Orders

1984 also saw more and more nationalist bands form. Last Orders, from Grimsby, formed in the summer of 1984 with a line-up of Craig Whaline on guitar, Gary Lea on drums and Pete on vocals. They 'messed around for a few months' before Mark Richardson joined on bass. He said of his journey to joining Last Orders:53

Mark Richardson, via Carl Booth. Curiously, vocalist Pete recalls that Mark Richardson joined on bass in March 1985.

The first band I was in was called Task Force in 1983. We couldn't play a note or had the right gear but it was a start, me on bass, Steve on guitar and two other punks on drums and vocals. I had been a skinhead for about a year and it was

around this time I joined the NF. I remember sending off for Skrewdriver's 'Back With a Bang' 12" from the NF and they sent me the 'White Power' 7" instead. I was about to complain because I thought I had been ripped off, but that all changed when I played the record. Not so much the lyrics at the time but the power of Ian Stuart's voice. To this day I regard Skrewdriver as one of the best bands I have ever heard. Anyway, I began writing to Ian Stuart through the NF about forming a nationalist band, and he replied with some good advice. I've still got the letter. The band split soon after I got my first bass and it was 1984 before the next band. We didn't have a name and only managed to master one song when I left to join Pete, Gaz and Craig in Last Orders. They were already a nationalist skinhead band so this was perfect for me. I was still in the process of learning their songs when Joe Pearce of the NF rang up to see if Task Force wanted to be one of the bands to appear at the 1984 Summer festival with Skrewdriver headlining. I told him we were now called Last Orders and that we would play. So we practiced, went down in a dodgy car and played. That was my first and probably the most memorable gig I did with the band.



Last Orders, Tiffany's, Grimsby, 1984

The next gig for Last Orders after Suffolk was Tiffany's in Grimsby.

London pride — Pride of the Lion, the Belsen Horrors and the Blueskins

From Southeast London, Pride of the Lion formed late 1984. Their influences were early 4-Skins, the Last Resort, Brutal Attack and the Diehards. Songs included 'St. George,' 'Justice,' 'Pride of the Lion,' 'Skinhead Return,' 'Old Man' and 'Today' otherwise called 'Nationalism Today,' which was probably inspired by the NF publication of the same name. They also covered 'Violence' by Combat 84 and 'Summer Lovin' from the film *Grease!* On Saturday, 25 May 1985, Pride of the Lion played their one and only gig at the Pembroke Arms, Bournemouth with Vicious

Rumours, Brutal Attack, the Diehards and the Belsen Horrors. They split up before they could be immortalized on vinyl.



Pride of the Lion, Bournemouth, 25 May 1985

Also from South East London was Pat's Ensemble. The line-up was Pat on vocals, Rob on lead guitar, Danny on bass and Tom on drums. At the end of 1984, Pat's Ensemble played their first and perhaps only gig, supporting the Ovaltinees at the Ghuznee, Gillingham, although they only did a few shambolic numbers. Changing their name to the Belsen Horrors,54 they played the same Bournemouth gig as fellow Londoners Pride of the Lion. Among their repertoire was 'Everything,' 'I Fell in Love With the Girl in the Dole Queue,' 'Moscow' and 'Solly,' perhaps their best track, which was made famous or infamous by Nationalist Socialist skinhead band No Remorse.

Curiously, an Edinburgh punk band used the name the Belsen Horrors circa 1978–1979, but the author doubts that this was known by those in London who formed the Belsen Horrors.

Once described as 'the complete opposite of the Redskins,' the Blueskins first formed as Still Dying but split at the end of 1984. The original line-up was Terry 'London' on vocals, Micky on guitars, Bob on bass and Nig on bass. Terry 'London' was the editor of three fanzines — *Cockney Express* and *White Riot*, both of which covered Oi and football, and the National Socialist-oriented *White Rebellion*, which was his stab at Paul Burnley's fanzine *The Truth at Last*. Terry managed to get a new line-up together, but that too fell apart. The Blueskins may have recorded a studio demo with Mark Sutherland. Hits included 'The Day I Scored With Clare,' 'The Time Is Right,' 'What's Happened?' and 'Skinhead.' The romantic story of 'The Day I Scored With Clare' was about the time Terry 'scored with Clare Sharp, a beaut' skin bird who used to live up North London way'55 whereas the lyrics to 'Skinhead' are:

White Rebellion no. 1, circa 1985.

Do you remember back in 1981? When we had everyone on the run

Never outnumbered, always moved by night

Always in bovver, never lost a fight Walking over everyone with the boots on our feet Runnin' everywhere 'n' fighting in the street

Oi Oi Ois To the Fleet Street Boys Keep fighting on Keep singing the song

Going down to Southend 'n' runnin' on the beach Shouting at the SPG 'n' keeping out of their reach Drinking too much, being real sick Causing lots of aggro, getting bleedin' kicked

But now all that's gone
Fleet Street put an end to our song
The lies they printed every day
I couldn't believe the things they'd say
They spoke our name with spite and hate
They got what they wanted they sealed our fate

They tell everyone we've gone away
They assure the fools that we've had our day
But the story they tell is not quite true
Cos there's a lot of us left, we're all still true
I tell you all we ain't yet dead
There's many of us here, there'll always be a skinhead

Sudden Impact

Croydon's Sudden Impact was born at the end of 1984.56 Paul Dunbar, the original vocalist, said of the reasons for forming a band:57 'At the end of 1984, we looked at the skinhead, nationalist scene in general, and influenced by bands like Combat 84, Skrewdriver and Brutal Attack, we decided to start a band. We were sick and tired of all of the queer, red and junkie scum on television, so we started to rehearse in a local studio.'

The band's name may have been inspired by the 1983 American film *Sudden Impact* directed and starring Clint Eastwood. Interview, fanzine *White Noise* no. 2.

Paul had served his apprenticeship from 1982 as a bass player in 'fairly successful' punk band Malicious Damage, who had released a track on a compilation single for a small independent label. His new band suffered many line-up changes, though. Politics were very important to the band. Like so many other nationalist skinhead bands, they stated: 'Without politics there would be no band as we could not sing anything we did not feel strongly about.'58 Sudden Impact recorded and released several demo tapes, which the band admitted were poor quality, and started to gig from early 1986. Ibid.

From Folkestone in Kent, the Betrayed formed in September 1984. The line-up of this skinhead band was Vince on vocals, Mark on bass, Terry on drums and Steve and Andy on guitars. It was a line-up that remained unchanged until Vince left in June '86 and Andy took over vocal duties. Politically, the band described itself as anti-communist and patriotic, but not National Socialist. Despite their political stance, the Betrayed never aligned themselves to Rock Against Communism.

As a skinhead and nationalist band, gigs were hard to come by. They played their first gig in the summer of 1985, supporting a local punk band. Such was their performance that they received a better reception than the main band and were asked back a few times, but unfortunately 'a bit of the old sieg-heiling by the crowd seemed to put the venue off a little bit...'59 In February 1986, they returned to the local live circuit with support from nationalist skinhead band Razor Sharp. On Thursday, 28 August, they supported Condemned 84 at the St. Helier Arms, Carshalton in Surrey.

Interview with Steve of the Betrayed, fanzine *Offensive Weapon* no. 1.

Turning to their musical output, The Betrayed released their first demo, self-titled, in 1985 which was followed by the 'Forever England' demo in 1986. 'Forever England,' although well recorded, lacks any real measure of musical distinction. Some lyrics are political. Some are not. 'Judgement Day' exposes the very real threat of communism and denounces homosexuality. Remembrance Sunday, the wearing of a poppy, and the sacrifices made by those 'who get mugged on the streets' is the subject of 'Remember,' which could equally have been titled 'Lest We Forget.' The title track, 'Forever England,' is patriotic to the core:

England, forever England I will always be strong I will always be true England, forever England Fight to the end I would die for you

In September 1986, the Betrayed entered the studio and recorded a number of tracks which were released by Oi! Records on a split LP with Oi Polloi, a well-known antifascist band from Scotland. Gone were the likes of 'Judgement Day,' 'Remember' and 'Forever England,' replaced by the less challenging 'United Oi!' and 'Knocking Down a Nation,' but the English war dead are still remembered on '1916 (The Somme).' The Betrayed struggled on for one or two more years before calling it a day.

Also from Kent, Razor Sharp formed in 1983 with a nationalist agenda. The first line-up of the band was Mike on vocals, Bob on guitar, Jon on bass and Penn on drums. Mike was replaced on vocals by Jason after some six months. Razor Sharp went on to record the 'Proud to Be White' demo of seven songs and a second demo of three songs with a buzzsaw guitar sound and hard-hitting lyrics debunking racial harmony and advocating repatriation.60 For example, the lyrics to 'White Revolution' are:

The two demos are available for download from the *Glory Days of the RAC* blog. The second demo, which shows greater musicianship, is of poorer quality and inaudible in places. The dates of the two demos are not known.

White revolution is what we need If we wanna save our culture and we wanna save our breed Stop them coming, send them back Can't you see that they all are black?

This is the age of thinking and doing
The black scum have put us on the road to ruin
They are walking our streets with their heads held high
Listen nigger scum go or die

Once they were slaves and under control Now they are pimps and muggers and they're on the dole Deport the lot they have got to go Do we want the black scum? No! No! No!

White revolution, one day soon it will surely come We have got to save our England from an immigrant slum White revolution, it's about time White revolution, it's no crime

The unsubtly titled 'Fuck Off Commie!' confirms the political persuasion of the band and yet Razor Sharp broke up after three years together because of political differences. During that time Razor Sharp only managed to play seven times. The most important was undoubtedly the 1985 RAC festival. Jason tried to reform Razor Sharp, but this came to nothing.

Skin Up

After Oi band Anti-Social from Blackpool folded, bass player Daz (real name Darren Mowbray) formed Skin Up who went on to record a demo, revealing their nationalist leanings. The four songs on this demo of distinctly average punk were 'Hang the IRA,' 'Bulldog Breed,' 'Clockwork Orange Land' and 'Fight For Your Country.' There was, however, another side to the band with such songs as 'Jesus Was a Skinhead,' 'Stanley Ogden,' 'Catching a Dose,' 'Alcoholic Poisoning' and 'Get Off My Land' (which was actually a reworking of the Rolling Stones' 'Get Off of My Cloud'). Like so many punk and skinhead bands which had gone before, Skin Up could not resist the temptation of writing about the police and their affectionate song was titled 'PC Bastard.' The band played mainly local gigs in their 18-month existence. [No details of these gigs are known to the author.]

Across the border — New Dawn

RAC also extended across the border to Scotland. Named after a headline in NF youth magazine *Bulldog*, New Dawn was formed in December 1984 in Greenock by brothers Wullie and Wattie McClure and next-door neighbour Big Ronney Scott. The line-up was Wullie on guitar and vocals, Wattie on bass and Ronney Scott on drums. Politically, New Dawn were pro-National Front. In fact, Ronney Scott was the organiser of Greenock NF.

Before New Dawn, the three of them had played together in other bands: brothers Wullie and Wattie had both played in Intensive Care, and Wullie and Ronney had played in White Pact.61 They cited their musical influences as Skrewdriver, Cockney Rejects and the Who. After contacting *White Noise*, they were invited to appear on the *No Surrender* comp LP and came down to London to record two tracks for the comp, which were 'Free to Lie' and 'Master Race.' 'Free to Lie,' which was played for the first time at the practice the night before it was recorded, was chosen over 'Master

Race,' described by the powers that be at White Noise as a 'bit fringy.' For the comp, the band re-titled 'Free to Lie' as 'Britain for the British.' The lyrics are self-explanatory:

After Intensive Care broke up, singer Iain Kilgallon relocated to southern England and reformed the band there.

The word of the communist is heard through the media And the people, they listen to the reds Country and village, they roam right on through They're trying to destroy all our lives

Britain for the British, is what the people shout Britain for the British, commies, commies out! Britain for the British, raise high the Union Jack Britain for the British, it's time that we fought back

They sell all their papers, across our land People spend money on their lies Smash the bastards' faces, and tear up their conspiracy It's time that we ended this scum

New Dawn played the 1985 RAC summer festival. In December 1985, Wattie left the band and was replaced by Steve Sharkey, who had played with Wullie in Krucifix. The band limped on into 1986, playing a few gigs before splitting. Other songs by New Dawn included 'Sieg Heil,' 'Two Faces' and 'Blackmen.' Big Ronney moved to Holland and was last heard to be dabbling in drugs.

Late in the year Kat moved into the Ferndale hotel in Argyle Square, which the reds were already targeting. She recalls: 'On the picket days the police made us all stay away from the Ferndale so as not to enrage the reds. Looking back, what a liberty that was, making us leave our home for the day just to placate a load of IRA-supporting scum.' Despite that, she enjoyed living at the Ferndale: 'There were loads of us, from all sorts of different Aryan countries, all like a big family with a real sense of comradeship.'

Recognition

On Saturday, 24 November, Ian Stuart attended the Annual General Meeting of the National Front in central London where, as the Central London branch organiser, he was presented with the Tom Lamb Recruitment Cup. [A photograph of a joyous Ian Stuart holding this cup aloft would later appear on the back sleeve of the Skrewdriver *Blood and Honour* LP.] Most, if not all of the Central London branch were skinheads whose politics were more national socialist than nationalist. It was an uneasy alliance between the party and the skinheads as one person recalls: 'The Central London NF used to meet in a pub near the British Museum. Harrington and Holland were there. A guest speaker started to slag Hitler off. I was not having this and got up to walk out. I said to Ian: 'Are you listening to this?' He also walked out. I got Ian to walk out.'



Remembrance Day 1984: Andy Frain is right of Ian Stuart

A violent end to the year

On Saturday, 22 December Skrewdriver ended the year with a White Christmas gig at Commerce Hall, Newham, Stratford with support from Brutal Attack and the Diehards. This was Steve J. Drakos' first gig as the bass player for Skrewdriver. He recalls: 'They called it a 'White Xmas gig.' It was secret with invitation by word of mouth and the meeting point at Holborn tube station, Central line. It was also a very violent evening, with fights and stabbings in the crowd. The music event was great, but after the gig the bands' crews had to help the organisers clean up the place from the thousands of beer cans on the floor mixed with small and bigger pools of blood. I wish I had taken photos of that because it was real cool, ha, ha.'

rock against **IMUNISM** SATURDAY, DECEMBER 22ND SKREW DRIVER'S WHITE XMAS GIG MEET AT: - HOLBORN TUBE (CENTRAL LINE) 7-81.M. rewdriver BRUTAL 3 DIE-HARDS ATTACK

Steve J. Drakos was not exaggerating when he said it was a very violent evening. MJ recalls: 'This gig was fucking chaos — West Ham vs. Chelsea loons stabbing each other. I was standing on a table towards the back of the hall. I remember a guy getting a near-full can of lager in his face before getting his throat cut right in front of me and falling back on the table I was standing on. His mate pulled his yellow Chelsea away shirt off him and put it up against his cut throat to stop the blood flowing. I was only 19 at the time, so any violence happening right in front of you tends to stay with you. It was not like it was going on throughout the gig, but a few sporadic fights broke out and the stabbing stuff was going on too, plus everyone at the gig seemed to think we had another Southall riot to deal with, expecting local Asians outside, but nothing happened

after anyway.'

Milky of Indecent Exposure and his friend Billy attended this gig and as they arrived the very first thing they saw was 'some poor cunt coming out on a stretcher with a scarf covered in blood holding his neck together.'

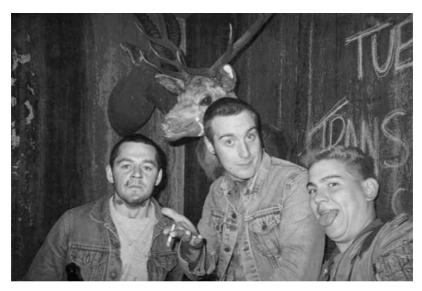
William from West London was also there. This would be the first of many, many times he saw Skrewdriver: 'I went with a couple of older Hounslow NF members. I loved it. The crowd was massive and at the time everyone wore black bombers. We were an army! As a youngster it was great, but more than a little intimidating. Skrewdriver were out of this world, no other band could compare. Tufty, a member of Skrewdriver Security, had a fight and stabbed several people. It was a crazy night and initiation.'



Skrewdriver set list 22 December 1984

Similiarly, a third person present recalls: 'Tufty, a skinhead from Northern Ireland

who was a real nasty cunt, stabbed four people in the audience. He was taking liberties. Because Skrewdriver Security were doing nothing about it, Gary Hitchcock pulled him on stage and started to hit him with a cosh. Scotch Eddie, a British Movement skinhead, joined in. They kicked the fuck out of him on stage. The following week, Adam Douglas beat Tufty up outside the Last Resort, even though Ian Stuart tried to intervene. Tufty later beat somebody to death with a cricket bat.'



John Brosnan (left) and Adolf (on the right)

CHAPTER FIVE 1985

On Friday, 11 January, Skrewdriver gatecrashed a concert at the Cricklewood Hotel, Cricklewood, North West London and demanded to play. The bands on the bill were the Membranes, Dead Loss and 16 Guns. Some trouble broke out and the police were called. The Hotel was well-known for letting bands like the Redskins play.

That January, Indecent Exposure played Spunk-Zoo in Rotterdam, Holland. Milky remembers the venue all too well: 'It was run by Hell's Angels, who were openly selling prostitutes!' The band had a great time and was invited back to play a festival some six weeks later.

On Saturday, 2 February, Skrewdriver and Indecent Exposure played London. The meeting point was Shepherd's Bush underground station, West London.

On Saturday, 2 March, Indecent Exposure, Public Enemy and Condemned 84 played the Spunk-Zoo festival in Rotterdam, Holland. Fanzine *Skinhead Arrival* reported:1

Skinhead Arrival no. 1, 1985.

Public Enemy played a good set of mainly new numbers (I think). Tracks that stick out in my mind were 'Strength Thru Oi,' 'Pervert' and 'Skinheads.'

Indecent Exposure came on with a set that had been set out well. They did two sets, including a few tracks off their new demo, 'Stick Together' and 'Rocking the Reds,' both tracks going down equally well with the crowd. Cover versions that were played were 'Wonderful World' (all three bands did this track), 'ACAB' and 'Bad Man,' all classics which went down well with the crowd despite the language barrier.

To end the gig Paul Swain (4-Skins and Skrewdriver fame) came on stage to do a couple of Skrewdriver numbers with Indecent Exposure, which the mixture of British, Dutch and German skins enjoyed.

All three bands had a good following of British skins that went over with them (about 60 or more skins altogether). Good to see bands getting the support they need and getting it from the dedicated skins that made the trip. Maybe a few more gigs could be organised like this one. Also it was good to see all the skins sticking together. I think everyone who went will agree that it was a weekend that won't be forgotten in a hurry.

Nick Rich was among the 60 skinheads who had travelled to the festival with the bands. Thoughts of the rough channel ferry crossing still bring a smile to his face: 'It was great fun watching many of the skinheads being seasick, some violently. I was fine. I love the sea, smooth or rough.' The festival proved as memorable as the ferry crossing! Trouble seemed to follow Milky and his firm around:

We went to a nightclub. I was on the top floor getting drunk with some punk bird

when it started kicking off downstairs. By the time we got downstairs we had to run through a corridor of punches and kicks to get out of the place. Somebody tried to hit me on the head with a bottle, but it didn't break. Some skins managed to get in a taxi, but that did not save them. It was smashed. I kept running, chased by some knife-wielding nutjob. I managed to get away from him and ended up hiding in a bush for about two fucking hours. I teamed up with a foreign skin. By now it was three or four in the morning. We were lost. We flagged down the first vehicle to come along, which turned out to be a police VW transit full of riot police and shotguns. We told the cops what had happened and they took us all the way back to Spunk-Zoo, thank fuck... I didn't have a clue where the fuck I was. Thankfully everybody got back okay without serious injury. The very next day Rens armed with a handgun took me down some shithole looking for the scum that did it... He'd lost the plot too by then and was as angry as fuck that they had done it to his mates on his own doorstep! I stayed on another week in Rotterdam with Rens. I dated his sister Sandra who Ian would later date.

Milky would later reflect: 'We might have had half a chance at the nightclub if we had been all together but that didn't happen... Some of us were upstairs and didn't even know what the fuck was going on downstairs until it was too late. We got run proper...' Sedge had hidden under a car to escape a kicking.

On Friday, 8 March, Skrewdriver and Indecent Exposure paired up again to play London again. This time the meeting point was Bromley-by-Bow underground station, East London. Weeks later, on Saturday, 30 March, Skrewdriver, Indecent Exposure and the Diehards played Altmore Avenue School, East Ham, East London. Mike from Feltham was there. This marked the first time that he saw Skrewdriver live, even though he had got to know Ian Stuart years before:

I had been a nationalist since the mid-'70s and was also a huge music enthusiast, punk mainly. Before the 1982 Skrewdriver reformation there was no nationalist music scene at all. I had seen Brutal Attack several times and knew that the band members and most of their supporters were nationalists, but the songs weren't. Similarly I knew that Chris from Combat 84 was a nationalist, but the lyrics weren't overtly political. The first I knew of the Skrewdriver comeback was in the summer of 1982 when me and a friend were attending a punk gig at the White Lion in Putney. My friend had got talking to a bloke who said he was going to be the guitarist or bassist (I can't remember which) in a reformed Skrewdriver. My friend said he'd like to see them but was a bit worried because they were a skin band and punks were often not welcome at skin gigs. At the time, my friend used to wear a swastika badge, not because he was in any way political, just for shock value. The Skrewdriver guitarist pointed to his badge and said: 'Wear that and you'll be OK.' I first met Ian Stuart a couple of months later at the 100 Club. At the time, a female friend of mine was going out with a bloke who had once been in Brutal Attack and who was a friend of Ian's. We got chatting in the 100 Club. I distinctly remember that at some stage in the conversation he said something like: 'If there was one person from history that I'd like to bring back it would be Adolf Hitler.' So there was no attempt to disguise where he was coming from!

PUNK + SKIN FESTIVAL

ON MARCH IST AND 2ND AT SPUNK-ZOO IN ROTTERDAM (HOLLAND) PLAYING ARE:

MARCH IST PUNK NIGHT AROUND 8pm TILL 2am

PERSONA NON GRATA: AWFUL NOISE: D4:

MARCH 2ND SKIN NIGHT AROUND 8pm TILL 2am

: PUBLIC ENEMY: CONDEMNED 84: INDECENT EXPOSURE: ALSO ON SATURDAY AFTERNOON ARE:

: SCUM: BWKER: OESO: PLAYING AROUND MD-DA

BOOKINGS FOR THE TRIP SHOULD BE MADE 2 WEEKS BEFORE THE ABOVE DATE AT YOUR LOCAL TRAVEL AGENCY TO ASSURE A SEAT ON THE BOAT. PRICE FOR THE TRIP RANGE FROM £23—\$40 RETURN DEPENDING ON WHERE YOU LIVE.

ACCOMODATION IS FREE FOR ANYONE WHO HAS TRAVELLED FROM DUTSIDE OF ROTTERDAM, AND THE BEER IS VERY CHEAP APPROX 350 A BEER!

YOU CAN OBTAIN A PASSADRT STRAIGHT AWAY FROM YOU'R LOCAL POST OFFICE BY FILLING IN THE 1 YEAR PASSPORT FORM AND GIVING THEM 2 RECENT PHOTO'S OF YOURSCHF, PRICE IS £7.50,

EVERYONE GOING ON THE TRIP SHOULD MEET IN LIVERPOOL STREET STATION FOR THE NON-STOP TRAIN TO HARVICH ON FRIDAY IST MARCH AT 9-15 am SHARP!

IMPORTANT NOTE

WHEN YOU BOOK YOUR SEAT ON THE BOAT ASK FOR THE 534 EXURSION TRIP, IT'S CHEAPER

WE LEAVE ON FRIDAY IST MARCH AND COMEBACK ON THE SUNDAY 300 MARCH, BOAT LEAVE'S HOLLAND SUNDAY ITOM



A SERCHDRINER



I met and spoke to Ian many times over the coming years and always found him approachable and friendly. One thing in particular I remember about him was that he gave you his full attention when talking to you no matter what was going on around him and he listened very attentively to what you had to say, as if it was very interesting or important. If he saw me at a Skrewdriver gig he always made a point of coming over and having a little chat. I wasn't a skinhead and it seemed 98% of the audience were. I always thought he made a point of speaking to me to let the skins know I was all right, but perhaps I was reading too much into that.

My first Skrewdriver gig was at a school in East Ham in 1985. Ian Anderson (chairman of the NF at the time) and Joe Pearce were taking the money on the door and helping to arrange the gig. At the time the NF was courting respectability with the voters and condemned nazism. Just before the gig started I was surprised to see Ian Stuart put up a small swastika flag as a backdrop. Just afterwards Anderson got on stage and was talking to Ian, right in front of the swastika flag. At that moment I thought: 'I hope nobody takes a picture of this and it gets printed in the press because it won't do the NF any good electorally.' Thankfully, I never saw any pictures.



David Webster also attended this concert. He had another great night, but little did he know what the future had in store for him. He could never have imagined that he was not to see Skrewdriver perform live again for another 17 months and that the next time he would see Ian would be when they were both serving 12-month sentences in Norfolk's Wayland Prison.

On Sunday, 21 April, Skrewdriver and Indecent Exposure played the Spotted Bull pub, Apsley, Hemel Hempstead, which was Indecent Exposure's hometown. A live audience recording of this gig exists. Also, a visiting Canadian television crew filmed 'a lot of video footage,' which Steve, Skrewdriver's Italian bass player, is still looking for.2 This proved to be his last gig with Skrewdriver.

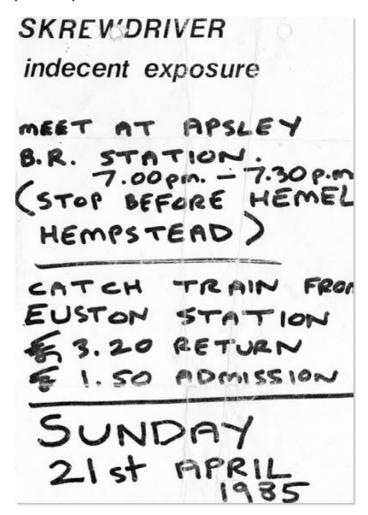
The television crew can be seen on stage in photos of the Skrewdriver performance.

Indecent Exposure also recorded five new songs:3 'I Won't Let My Country Die,' 'Authority,' 'Stick Together,' 'Rocking the Reds' and 'What's the Point' which were copied and circulated by the band and then released in 1986 with four other songs as the *It's Us V Them* tape on their own Index label again.

The exact date of these recordings is not known, but is likely to

be early 1985.

Milky met Ian Stuart a lot while recording at Mark Sutherland's studio and said of him: 'He was quiet off the stage. He never spoke to me about politics and never took the piss. However, he was a totally different person on stage. It was as though he had a stage persona.' Milky still has in his possession some raw and unmixed versions of material from the 'Hail the New Dawn' demo which was recorded straight from the master tape with the permission of Mark Sutherland.



No Surrender — compilation LP

In March 1985, Joe Pearce hired out Mark Sutherland's studio in East London for one full week to record, engineer and produce material from nationalist bands for the compilation album *No Surrender*, a White Noise Records and Rock-O-Rama Records collaboration, which was released later that same year by Rock-O-Rama Records (catalogue number RRR 52). All of the material on this comp album was new to vinyl. The front cover artwork, which was first used on a poster by the National Front with the slogan 'Britain for the British' and then on the cover of *National Front News* issue 62

(1985), boldly announces 'Featuring Skrewdriver and ten other bands.' It comes as little surprise then that Skrewdriver kick off this album with the first of two well-received contributions, 'Don't Let Them Pull You Down.' It was a call for, as Ian Stuart put it, 'British Nationalists not to let the establishment tear their flag from them.' The song also celebrates the recent British victory in the Falklands war over Argentina:

Listen Argentina we smashed you You should never try it on with the red, white and blue And if you try again we're gonna go for your throat We will rule the waves if we've still got the boats

The second Skrewdriver contribution was 'Tearing Down the Wall' about the Berlin Wall, which divided Germany. Ian Stuart explained the song as follows:4 'The Berlin Wall was built by the Communists to stop people escaping their 'paradise,' their 'workers paradise'! That song was recorded for the album out of respect for our German comrades because we share their belief in a united Germany which can only help strengthen European ties.'

Ibid.

The comp also features Brutal Attack, Public Enemy, the Diehards, New Dawn, Last Orders, Buzzard Bait, Indecent Exposure, Above the Ruins, the Final Sound and Ultima Thule from Sweden. While most bands were in the same musical vein, playing punk or Oi if you prefer, two were not: Above the Ruins played dark postpunk and Final Sound electro-pop. Even though Ian Stuart disliked 'electronic' bands, he recognised that different-sounding bands supporting the cause could get the message across to a different audience. Years later he would embrace this train of thought.



Last Orders recording their contribution for No Surrender Vol. 1

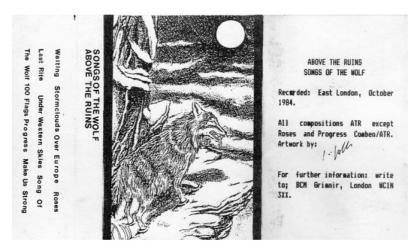


Last Orders outside the Last Resort after recording their contribution

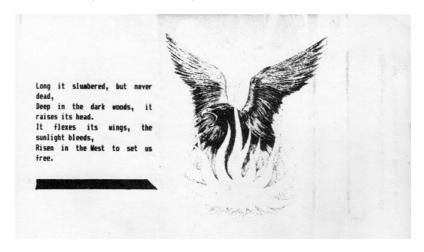
Above the Ruins

Above the Ruins was fronted by NF supporter Tony Wakeford, well-known for his earlier work in Crisis and Death in June. The name Above the Ruins derives from *Men Among the Ruins*, a book by Julius Evola, an Italian philosopher, fascist and esotericist. Wakeford probably formed Above the Ruins after he was sacked by Death in June in early 1984 for bringing his 'right-wing leanings into the group.'5 October that same year, Above the Ruins recorded the nine-track 'Songs of the Wolf' demo somewhere in 'East London' and subsequently released it on cassette, which was available from London-based P.O. box BCM Grimnir and from the National Front bookshop in Croydon, priced £3.75 including postage.

The suggestion has been made that Above the Ruins were active while Wakeford was still with Death in June. The author is not convinced of this. Busy with Death in June, Wakeford was surprised by his sacking. The simple reason is that he wrote more than his fair share of material for the group, whose output was hardly prolific to begin with. Nevertheless, the distinct possibility exists that during his time with Death in June he may have written material which was later used for Above the Ruins. In fact, he may have used for Above the Ruins material he had written for Death in June, which had been rejected.



Above the Ruins 'Songs of the Wolf' demo tape cover and inlay



Lyrically, the songs penned by Tony Wakeford are less explicit than skinhead nationalist bands, but they do carry some similar messages, denouncing communism, capitalism, liberalism, weakness and 'Dollar' Imperialism, and promoting Europe, the 'Old Gods,' and strength. The exception is 'Roses,' which addresses the grim reality of battlefield death:

My mother likes to think that I died quickly My father likes to think that I died well Their telegram had lied, but quite discreetly... Since I ended up as mincemeat and a smell

For the moment then my mother has her comfort My father has the strength of his beliefs Until that is, they come, when all is over To the crosses that have no one underneath

The demo inlay states: 'All compositions ATR except Roses and Progress Comben/

ATR.' Very little is known about Paul Comben other than he wrote two booklets of nationalist poetry, 1957, Before the Storm, published by Iona in 1984 with an introduction by Tony Wakeford, and Occupation, published by Capstone in 1987. In his introduction to 1957, Before the Storm, Tony Wakeford started with the following sentence: 'The volume you are now holding in your hands is the first book to be published by 'Iona,' an independent, non-political organisation dedicated to the preservation of our Norse and Celtic heritage.' The Above the Ruins track 'Roses' borrows wholesale from two of Comben's poems, 'Roses' and 'Crosses,'6 whereas Comben's words for 'Progress' are heavily distorted in places, for example the third verse:

Poems 'Roses' and 'Crosses' are found within the theme of War in the booklet. Comben wrote about the War poems: 'They express my despair at the wasted sacrifice of the Great War and my belief that much of our recent unhappy history has its origins in that catastrophe.'

Paul Comben

Mechanised, centralised Kept to your place All the same manner And all the same face Freedom is freedom From dissident views Eyes full of nothing But authorized news

Above the Ruins

Mongrelised, centralised Kept to your place All the same colour And all the same race Freedom is freedom From dissident views Eyes full of terror And authorized news

The demo inlay also features a drawing of a phoenix rising from the ashes and four lines of related poetry:

Long it slumbered, but never dead, Deep in the dark woods, it raises its head It flexes its wings, the sunlight bleeds, Risen in the West to set us free.

Remarkably, the demo received a glowing review from *Nationalism Today*, the National Front journal which rarely ventured outside the ghetto of classical and traditional folk music:7

Nationalism Today #27, 1985.

Above the Ruins are a group of National Front members and supporters whose music is inspired spiritually by the Italian philsopher and Nationalist Julius Evola,

and stylistically by groups like New Order and Joy Division. But what of the music on the album? 'Waiting,' the opening track on side one, has military drums overlaid by a searing bass and a soaring synthesiser. They all come together to create a cascade of sound which complements completely the idealistic lyrics which talk of the coming renaissance of Europe. This theme is continued with the next track, 'Storm Clouds Over Europe,' only this time the voice of Oswald Mosley is overlaid along with the rest of the backing track; Mosley's voice putting the perfect finishing touches on an atmospherically powerful song. The next track, 'Roses,' has lyrics written by Paul Comben who has written articles and poems for Nationalism Today in the past. Paul also wrote the lyrics to 'Progress' which is the penultimate track on side two. Paul's poetic prowess shines through on this track with his savage attack on the modern concept of 'progress'... However, if 'Progress' attacks multi-racialism, the track which precedes it, 'A Hundred Flags,' pleads for national sovereignty in the wake of Super-Power oppression... Other tracks on this excellent album include 'Under Western Skies,' 'Song of the Wolf' and 'Make Us Strong,' all of which carry the same messages of rebirth and regeneration for the White nations of the world. The whole album draws heavily from the romantic vision of the Pagan North of Old, and musically it is very professional, drawing heavily on the talents of those who comprise Above the Ruins, a band which consists of people wishing to remain anonymous but have enjoyed success in established bands in the past. Quite simply, Songs of the Wolf is an album which no Nationalist, regardless of his personal musical tastes, should be without.

The following year, Above the Ruins contributed one new track entitled 'The Killing Zone' to the *No Surrender* compilation LP. Plans to release the demo on record were not realised until many years later.8

An ad placed by the Nationalist Shop in *New Dawn* no. 2, dating from late 1985, announces the news that the tape is 'soon to be available on record.'

For years after the event Wakeford denied membership of both the NF and Above the Ruins, which really was the worst-kept secret, but when the weight of evidence became too much he did 'come out.' However, speculation about the identity of the other members of Above the Ruins remains rife. Even the likes of Patrick Harrington and Ian Stuart have been named as members of Above the Ruins, but this is most unlikely.9 Patrick Harrington was not well-known for his musical prowess whereas Ian Stuart at that very moment in time wanted to play 'rock' music and not dark postpunk! Moreover and importantly, Tony Wakeford, who could play both guitar and bass, had need of a drummer and Ian Stuart was not a drummer in any way, shape or form.

The review of the Above the Ruins demo in fanzine *English Rose* no. 3 appears to be the source of the rumour that Patrick Harrington was a member of the band. Boz who did *English Rose* has since clarified that 'the review was not to imply that Harrington was in the band.' [Research provided by Carl Booth.] If anything, the *English Rose* review suggests that Patrick Harrington was the band's manager, which is more plausible.

Interestingly, the source for the rumour that Ian Stuart was in Above the Ruins seems to be the interview with Boyd Rice which was broadcast on *Race and Reason*, an American neo-nazi cable TV show put out by White Aryan Resistance in the mid-'80s.

In that interview Boyd Rice stated twice that one guy from Skrewdriver was also in Above the Ruins. The Skrewdriver connection has been confirmed by another source. In the late '80s one particular stall at London record fairs started to sell RAC records openly and among its wares was the Above the Ruins *Songs of the Wolf* LP. One customer interested in the album was told by the stall holder that there was a member of Skrewdriver in the band. The stall holder was none other than Des Clarke, a close friend of Ian Stuart and, arguably, somebody in the know. Thus, putting two and two together, it's possible that Skrewdriver drummer Mark Sutherland played in Above the Ruins. More so, given that Above the Ruins recorded *Songs of the Wolf* in 'East London' where Mark Sutherland had his studio. This really seems too much of a coincidence.

The Final Sound

From Southampton, the Final Sound originally formed in January 1983 out of the ashes of punk band the Grey Wolves. The Final Sound started life with a line-up of Joanne Keal on vocals, James Cross on bass and Steve X on guitar, backing tapes and keyboards. In March 1983, Steve Pearson joined as drummer. Like James and Steve X, he too had played in the Grey Wolves. December 1983 saw Tony Mitchell join the band as keyboard player. He had already played in an all-electronic band called Visual Displays. Over the next two years, the Final Sound suffered a number of line-up changes, too many to mention, leaving just Steve X and Tony Mitchell in the band, both of whom were dedicated nationalists.

Interviewed by magazine *New Dawn*, the self-proclaimed 'Revolutionary Voice of British Youth,' Steve X and Tony Mitchell of the Final Sound had this to say:10 'Ulster — Steve is a staunch Loyalist, and we share the NF's views on the scum called the IRA. The Tories talk a lot. But when they're in power, as always, they do nothing. Multiracialism — recent happenings have proved that people must wake up and realise that we are sitting on a timebomb. Multiracialism may look glossy on *Top of the Pops*, but on the backstreets it's a different story. Nationalism — we would describe ourselves as totally anti-Communist and anti-Socialist as well as being anti-big business. We are Nationalists.' Despite their various ups and downs, they had stayed true to their nationalist beliefs. When asked about the music business, the Final Sound noted:

New Dawn no. 2, late 1985.

The Music biz is a closed shop. Nowadays, it is impossible to get anywhere without being Socialist and into Live Aid. From Simon Bates of Radio 1 to the so-called 'anti-establishment' Paul Weller, the whole Biz is trying to get a monopoly on controlling the views of Britain's youth. They are trying to warp minds into thinking that their views are the only ones. This is why White Noise is such a great thing. It challenges the monster that the Music Business has become.

And it was these two gentlemen who recorded the Final Sound contribution for *No Surrender* called 'Genetics.' Described by *New Dawn* as a 'brilliant attack on the evils of multi-racialism,' the song was written the year before with the following lyrics:

Walking through the ghetto on my way home
I suddenly realised that I'm not alone
Is it the colour of my hair or is it just the clothes I wear?
Why are you following me this late at night?

Black pigmentation, genetic deviation

I'm not surprised that things aren't said When their attitudes are so red In the ghettoes that's where they lurk Because multi-racial societies just don't work

It's going to end, you know that it's going to end

The song is strangely alluring and damned catchy, but the chorus of 'black pigmentation, genetic deviation' definitely put paid to any thoughts the band might have had of commercial success. There was talk of the Final Sound recording an album with the working title of 'First and Last,' but if an album was recorded it was never released.11 In this way, 'Genetics' became the band's only recorded output. All of their other compositions are now seemingly lost forever, except for 'The March,' whose 'lyrics are dedicated to our superb armed forces who fought in the Falklands':12

Defendant Tapes, operating out of a P.O. box in Huntingdon, released a tape by Final Sound called 'Play to Win.' The author has not been able to locate a copy of said tape. Ibid.

Don't you feel so proud To be one of the crowd When they walk by With their heads held high?

Each man would give his life For his child and wife And for his whole country Which includes you and me And they walk by with their Heads held high

The Young National Front billed the Final Sound and Above the Ruins in the pages of *New Dawn* as the 'new wave of white electronic dance bands,' proclaiming: 'But unlike previous 'new waves' this new wave of electronic bands won't herald a new wave of degeneracy and drug abuse. Rising above the ruins of the corrupt capitalist system, this new wave will herald a New Order.' The YNF planned a concert with Above the Ruins and the Final Sound for the princely sum of £3 per ticket. The author does not know if the concert actually went ahead.

There are some strong tracks on this comp, namely those by Public Enemy, the Diehards and Last Orders, and some which are not so strong. The lyrics to the Diehards track 'Vengeance,' in memory of murdered skinhead comrade Peter 'Geordie' Mathewson, run as follows:

Avenge the death of one of our warriors Avenge the death of him today And that's why we are gonna stay and fight to the death tonight

He was in pain was it in vain For the crime are they gonna pay Some may say he was insane Some may say it was in vain Last Orders' bass player Mark Richardson said of the memorable trip down South to record their contribution, the excellent 'Just Another Soldier': 'We went down in a minibus. Grimsby lads Webbie and Bonehead came with us to sing backing vocals on the chorus. (I couldn't sing and play at the same time!) Pete's old man drove us down. We went on the Saturday and stayed with some of his family in Maidstone before recording on the Sunday morning in Bow. Anyway, Saturday night, never been there before, we went out on the piss. We were just coming out of one pub and in walk Public Enemy who unbeknown to us lived there. We greeted each other with a mutual 'fuckin hell' and had a bloody great night. The recording studio was in the cellar of a house. The sound guy wasn't Mark although he was there. We recorded two tracks, 'Just Another Soldier' and 'IRA.' One went on the compilation LP. So, recording done, with a few hours to kill before going back to Maidstone, we trolled up to the Last Resort and had our photo taken outside.'

The two tracks from Brutal Attack, 'Take a Better Look' and 'Watching the Blood Fall,' have a demo feel to them. 'Take a Better Look' complains about the targeting of skinheads by the police and the abuse of SUS, the stop and search law [repealled in 1981], when 'there's a thousand real criminals mugging English old.' The song then waves the flag for England:

God save Queen and Country
So once again we can run free
Raise our flag, hang it high
With it will fly our English pride
See this is what's in our hearts, our patriotic stand
We will fight forever to defend our land

In contrast, 'People of the Lion' by Buzzard Bait is not good. The reverb on the vocals adds nothing. Not much is known about Buzzard Bait, except that they were from Birmingham and recorded the nine-track 'White Revolution' demo in 1985 of primitive, chaotic and noisy punk, which lacks any kind of musical finesse. The band would have almost certainly fallen foul of the Race Relations Act if it had released on vinyl their song 'Burn a Paki,' which, on the face of it, incites racial violence.

Swedish band Ultima Thule was surprised by the appearance of one of their compositions on this album. They had sent a demo to White Noise Records the year before and not heard anything until a friend told them that they were on a record called *No Surrender*. No royalties were ever received.

Milky of Indecent Exposure has a similar story to tell, complaining: 'We had nothing to do with *No Surrender*. They went ahead without asking our permission. Our songs are not even proper recordings. We were really angry about our inclusion on that comp and we never received a single penny in royalties.' This probably explains why 'Bank Holiday' is mistakenly titled 'What's the Point' and vice versa. 'Bank Holiday' was inspired by one particular bank holiday down Southend as Milky explains:

If you wanted some aggro you went down to Southend the night before. On this particular occasion ten of us from Hemel and Hatfield travelled down in two vehicles, my white van and a car. The Hatfield skins were in the car. We were stopped in traffic in Southend when we got into a row with two cars full of casuals in front of us. Two casuals got out of the second car and approached my van, not realising we had six or seven blokes in the back of the van as well as the

Hatfield skins in a car behind me. In an instant the tables were turned. The casuals fled, leaving their second car in the road with the passengers still in it. As the first car sped off we were all over the second car. We smashed the fuck out of it. Swainy put his boot through the back window. Graham was jumping up and down on the roof, which caved in. They definitely got more than they bargained for! On the bank holiday Monday a lot of us were arrested. I said nothing, despite the 'good cop bad cop' routine. Because I was the driver I appeared before a magistrates' court and was sentenced to two weeks in a police cell in Southend. I was locked up for 23 hours a day and only allowed to walk around a small, poxy yard for one hour. Curiously, I was the only one of those arrested whose name did not appear in print.

'What's the Point' was written about people they knew, people into glue-sniffing and taking drugs. Glue and drugs were not tolerated in 'Milky's Firm'!

The best compilation albums document a particular scene and a moment in time. *No Surrender* delivers on both counts, documenting 'the good, the bad and the ugly' of an emerging nationalist music scene. Further volumes of *No Surrender* would follow, but they don't have the charm and the diversity of the first *No Surrender*. Joe Pearce was extremely pleased with *No Surrender*, proving that 'once and for all, nationalist bands could defy the music establishment and still get their songs on vinyl.'





The Diehards and Brutal Attack — Bournemouth 1985 (pictures by Val Drury)

On Saturday, 25 May 1985, Brutal Attack, Vicious Rumours, the Diehards, the Belsen Horrors, and Pride of the Lion played the Pembroke Arms, Bournemouth. The police broke up the concert after it kicked off during Brutal Attack's set and proceeded to arrest 45 people, including two members of Brutal Attack, Val Drury, Merv Shields, Bear [Skrewdriver Security] and Steve Goodman who produced the RAC-friendly fanzine *Chargesheet*. Val Drury recalls:

That night I found myself setting in a cell with Angie [Ken's girlfriend]. On the Sunday the two of us were picked out in an ID parade. Fuck knows how though as we never left the bar where Brutal Attack was playing. On the Monday I went to court, but didn't get charged. If my memory serves me right I think I got off with it because I had the pictures to prove I was watching Brutal Attack at the time it kicked off. Most got fined but poor Andy [Nunn] went down even though they were playing at the time it kicked off! A great weekend though, but I can think of better places to spend my 16th birthday other than a cell.

Merv Shields, who would later join Skrewdriver, was sentenced to 180 hours community service after pleading guilty to throwing a beer glass at a police inspector. Bear was sent to Bournemouth Crown Court and sentenced to 28 days detention at Her Majesty's Pleasure. On a lighter note, while banged up, Ken McLellan sang 'I do like to be beside the seaside' to keep spirits up!

Skrewdriver now entered the studio to record an album entitled *Blood and Honour*, as well as two other tracks intended for release as a 7" single. The Skrewdriver line-up for these recordings was Ian Stuart on vocals, Australian Adam Douglas on guitar, Italian Steve J. Drakos on bass, Paul Swain on guitar and Mark Sutherland on drums. Steve J. Drakos said of recording *Blood and Honour*:

We recorded all of the songs for that famous album in Mark Sutherland's East London studio where we also rehearsed. The recording took several days, [filled] with long sessions of hard musical work. To be precise, I started recording the bass lines on 9 June and finished on 25 June. There were a total of five recording

sessions. We were very determined in our commitment to the band and to its nationalist ideas, but we also had much fun when playing and rehearsing. There is a set of black-and-white pictures, which can be found on the Internet, we shot with a little automatic camera that we had placed on an amplifier in front of us: in those photos we were supposed to strike serious poses but we could not stop laughing and making jokes about each other. I am not in the line-up on the LP because I had to leave England, and therefore also the band, just after finishing the recording of my bass lines. However, on the album's first edition you can read: 'Thanks to Steve A. for playing bass.'

Steve J. Drakos was back in Italy for 28 June. He said of his decision: 'I had to leave England and Skrewdriver to help my family in northern Italy and to wait for my first son Alex to be born. Today, my son Alex Drakos and I are the Front of Hell, European electronic hardline (www.frontofhell.com).'

On Tuesday, 18 June, Indecent Exposure played the Roxy Roller, Stoke-on-Trent. Milky wanted the Macc Lads to play with them, but it was not to be. Milky has no other recollections of this gig.

On Sunday, 7 July, Indecent Exposure and the Business played the Spotted Ball pub, Apsley, near Hemel Hempstead in Herts. Wearing wigs and Motorhead T-shirts, Indecent Exposure took to the stage. Grabbing hold of the microphone, Milky joked: 'Indecent Exposure can't make it tonight. We've got a new group called the Headbangers.' Sedge Swatton regards this gig on 'home turf' as his favourite. A decent live audience recording of their performance exists, which also featured cover versions of 'King of the Jungle' by the Last Resort and two classics by the 4-Skins, 'Chaos' and 'ACAB.'

On Friday, 26 July, Indecent Exposure and Condemned 84 supported the Business at the Ad Lib Club in Kensington, West London. Ian Stuart and Mike from Feltham were in the audience. Again they got talking. Ian was his usual friendly and chatty self. They talked for ages. It was the last time that Mike saw Ian Stuart at another non-RAC gig, reasoning that 'he had become too well-known and it wasn't worth the hassle.'

One night in early August, Ian Stuart, Des Clarke, Adam Douglas and four or five others got into a fight with three blacks at Kings Cross underground station. Cat Valesio was there and recalls:13

Ian Stuart claims that they were attacked by about 'eight or nine' or 'about ten' blacks (fanzines *Boots 'n' Braces* and *White Noise* no. 1 respectively). The possibility exists that the three blacks who started the fight were joined by others.

I was seeing Adam Douglas at the time. There was a small group of us, all on our way from the Ferndale to the Aggy — me, Adam, Des, Ian and a couple of others. Just around the corner from Argyll Square was a staircase leading down to a subway that crossed the road outside Kings Cross underground station and also led to the station ticket office area. We were walking towards the station and three blacks came walking towards us. As they approached us they started shouting things out, mainly at Des. I can't remember who struck the first blow, but the blacks were the aggressors. There was a bit of a fight and we all ran off when it was finished. We all met up again at the hotel where I think the police came and arrested Des and Ian. They were also looking for Adam too but were unable to find him. He was worried the police had a warrant out on him and this was one of the main reasons he left England to join the French Foreign Legion. Only Ian and Des were nicked. I wasn't even questioned as a witness. After Adam joined the

Legion I went back to Italy for a while but couldn't stand it for long and soon returned to London.

Ian Stuart later said of his arrest:14 'The police said to us at the station that they had arrested us because if they had arrested the blacks, they would have had the race relations people, left-wing lawyers and politicians, as well as all manner of left-wing scum screaming at them. If they arrested us, there would be no such opposition.' Ian Stuart and Des Clarke of Skrewdriver Security were subsequently charged with violent disorder. They awaited their trial. Convinced that he was going to be sent down, Ian Stuart asked Cat to stay in his room at 41 Argyll Square and look after his belongings while he was away.

Interview with Ian Stuart, fanzine White Noise no. 1.

On Saturday, 17 August, Indecent Exposure and the Diehards played a Rock Against Communism festival near Lübeck, Germany, headlined by German skinhead band Böhse Onkelz. Over seven hundred skinheads attended the festival.15 Milky said of this particular outing: 'It was absolutely brillant. We were the first ever English Oi band to set foot in Europe, yet alone Germany. The Diehards were awful and, yet, I think it was us who asked them to go. The Germans watched stony-faced. At one point the singer of the Diehards shouted: "Dance you bastards." It was embarrassing to be associated with them.' Indecent Exposure later released a decent live recording of their performance on their own Index Tapes.

Milky reckons the number was nearer 1000.

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SATURDAY 12.00 MIDDAY UNTIL 11.00 PM (NON STOP) BAD MANNERS KING KURT

(ON STAGE 7.00PM)

CONDEMDED 84

(ON STAGE 9.30PM)

(ON STAGE 4.00PM)

SATURDAY 12.00 MIDDAY UNTIL 11.00 p.m. (Non-Stop)

DESMOND DEKKER

(ON STAGE 7.00 p.m.) From the U.S.A.

RICHARD "POPCORN" WYLIE

(ON STAGE 9.30 p.m.)

From the U.S.A.

EDDIE HOLMAN

(ON STAGE 8.30 p.m.)

SNAKE DAVIS AND THE SUSPICIONS

(ON STAGE 8.00 p.m.)

INDECENT EXPOSURE

(ON STAGE 4.00 p.m.)

ADMISSION £6.00 inc. VAT. TICKETS ARE AVAILABLE FROM THE FERRY TICKET OFFICES AT PORTSMOUTH - SOUTHAMPTON - LYMINGTON OR PAY AT THE SITE ENTRANCE £6.00 inc. VAT

FOR YOUR INFORMATION

On the reverse side of this leaflet there is an approximate schedule of how much the event has cost.



Flyers exist announcing Sunday 7 July as the date of the RAC Summer Festival with Skrewdriver and five support bands. However, the festival took place on Saturday 31 August. The concert ticket (right) with the original and revised date. The author does not know why the festival was postponed from the original date of 7 July. Coaches travelled to the festival from Friends Meeting House opposite Euston Station.

Indecent Exposure then played the Isle of Wight Scooter Run, which was held over the bank holiday weekend of 23–26 August. Index played on Saturday, 24 August.

On Saturday, 31 August, Skrewdriver headlined the RAC festival in Suffolk. Support came from Brutal Attack, Indecent Exposure, Public Enemy, the Diehards, Last Orders, Prime Suspects, New Dawn and Society's Rejects from Belfast.

Sid from Birmingham attended the festival, which was his first live experience of RAC. He said of his pathway to the right side:

I was born in 1964 and grew up in a suburb of north Birmingham called Erdington. From a white working-class background, I became politically minded in my teens, regularly reading National Front and British Movement literature. I started listening to punk around 1978 because it was rebellious, working-class and I could relate to it. I was into the Pistols, the Clash, the Ruts, and the Angelic Upstarts. I saw the Upstarts at Digbeth Civic Hall in Birmingham in 1979. Yes, I was proud to be a Brummie skin. Back then Birmingham had a large skinhead following, in fact one of the biggest in the country, and most were NF, as well as supporters of the Blues [Birmingham City Football Club]. I became aware of the nationalist/RAC scene through the Young National Front in the '80s which had launched the White Noise Club. It was the right-wing political views of the bands that attracted me to that scene. They sang about issues which concerned me and they had the courage to tell the truth, whereas all the other earlier punk bands I had been listening to were left-wing and had jumped on the Rock Against Racism bandwagon. The first RAC gig I went to was at the farm in Suffolk in 1985. A coachload of us from the Birmingham Young National Front travelled down to the gig. It was great! I was well impressed with the reactions the bands got from the crowd, especially Skrewdriver.

Years later, Sid would join a nationalist skinhead band. The name of the band was Razor's Edge.

On the same coach chartered by the Birmingham NF/YNF was Mark from Coventry. Like Sid, this was his first time of seeing Skrewdriver. This is his story:

Back in about 1981-82, whilst in my third year of comprehensive school (aged about 14) I was a huge fan of Madness and Bad Manners (not the 2 Tone, racemixing rubbish of the Specials etc. — even though they were from Coventry), and so had a crew-cut and wore a Crombie and eight-hole Doc Martens etc. A school friend came up to me one day at school and asked me that since I dressed like a skinhead, did I like the Angelic Upstarts, Sham 69 and the Cockney Rejects. I said I wasn't familiar with them and asked how do I get to hear them? He lent me an album by each of them, and although it took me a few plays, I began to like them and was hungry to find out other similar bands. I began hanging around with a group of skins in the city centre on Saturday afternoons who were a couple of years or so older than me, and who'd been around on the scene for a while. One of them asked me if I'd heard of Skrewdriver. No was my answer. I borrowed his 'Back With a Bang' 12" single, and listened to the White Power EP etc., and was hooked. Skrewdriver were not only passionate, proactive and playing my sort of music, they were singing about the same things I believed in. I was hooked.

Around that same time, a friend of mine who was deeply political and actively so, was telling me things about the country, the system and its adherents, and world views on current affairs. It all started to make some sense, and so rather than just take what he said at face value, I began to bounce off other people (adults/family etc.) as well as read books and listen to the many arguments (again, we only form our own views by learning from others and finding out for ourselves) and decided that since I'd held similar views on things like immigration and cultural issues, it was the path that I was obviously meant to be on. Connecting the dots up, that's where it all started.

I believe the RAC festival in 1985 was my first time of seeing Skrewdriver. I got on the coach with all the Coventry lot and the Brummie YNF lads. I recall being daunted by the occasion of being among several hundred skins for the first time, especially as I'd heard so much about the legendary Skrewdriver Security, etc. I'd just started doing my skinzine and was hungry for experiences and info to write about. At that time, I was a fresh-faced 16-year-old who'd not been to any/many gigs and who'd ventured little more than the edges of Coventry. We only learn things by putting ourselves out there to learn.



Brutal Attack at Suffolk

Mark Richardson of Last Orders has a very special memento of the festival: 'Just before we went on my bass strap snapped, Ian Stuart gave me one of his, which I still have to this day.'

Milky of Indecent Exposure has altogther different memories of the day:16 'We were billed to play before Skrewdriver. Brutal Attack went mad. They were dropped down below us and when they played they would not come off the stage. It bothered me big-time because I thought Ken McLellan was taking the piss. I later confronted him and he was all apologetic.' This was not the first time Milky and Ken McLellan had crossed swords. Milky again: 'I received this letter from Ken calling us country bumpkins and the like. He could not have been more wrong because I grew up in Bethnal Green, East London, attending Daneford Boys School. I wrote back to Ken, politely setting him straight. He wrote me a letter of apology, which I gave to Steve Farr and he printed it in his fanzine, *Punishment Block*. His fanzine liked us. We were both from Herts.'

Indecent Exposure played the RAC festival twice. Milky cannot remember the exact year this happened. The author has assumed it was 1985 which is not well documented. The review of the 1984 festival in *This Is White Noise* is quite specific about the running order of the bands.

On Friday, 13 September, Brutal Attack and the Diehards played the Ad Lib Club, Kensington West London.

On Saturday, 14 September, Indecent Exposure, Public Enemy and Section 5 played the Ad Lib Club, Kensington, West London. Skrewdriver turned up out of the blue and did three songs: 'White Power,' 'Streetfight' and 'Smash the I.R.A.'17 Milky was not particularly bothered by this turn of events.

To clarify, Skrewdriver have often been depicted as 'special guests,' which was not the case.



Society's Rejects - Summer RAC Festival 1985, Suffolk

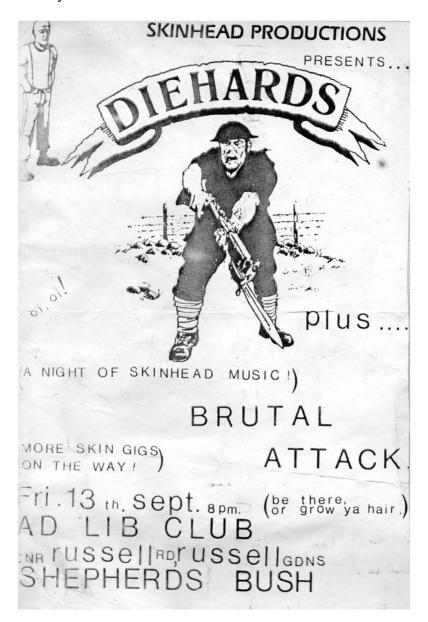


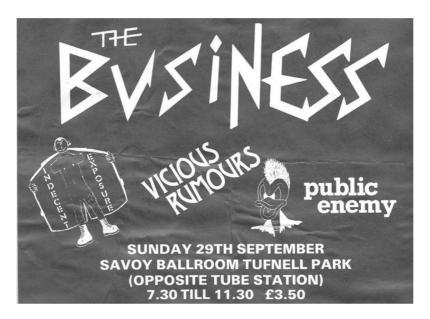
New Dawn — Summer RAC Festival 1985, Suffolk

On Sunday, 29 September, the Business with support from Indecent Exposure, Vicious Rumours and Public Enemy played the Savoy Ballroom, Tufnell Park, North London.18 A live audience recording of all three support acts exists. Words were exchanged between Milky and some political skins before he went on stage: 'I was approached by Nicky Crane, Adolf, and Peter Crain, who they called New Zealand Pete, in the toilets, of all places. New Zealand Pete did all the talking. He said: 'You're

our band. You're playing for us.' Meaning we are an NF band. I replied: 'Hold up a minute, let me set you straight. We are no one's band. We play to who we want, when we want.' He finished: 'Okay, have it your way.' They left. I was not concerned, but I did mention it to the boys before we played.'

The Savoy Ballroom is now called the Dome.





When Indecent Exposure played a bottle was thrown from the audience, which hit Milky, splitting his head wide open. Wiping blood from his head, he soldiered on and finished the set. He was surprised when his sister got up on stage, grabbed the microphone and shouted: 'Who fucking done that, you fucking wankers?' After the set, the band jumped into the crowd looking for the fucking wankers responsible. They had slipped away quietly. Milky would require 12 stitches to close the wound to his head. The band is still convinced that the 'bottle incident' was connected to the earlier exchange of words between Milky and the political skins. There has been great debate about who threw the bottle, but the name of Alan Pond, nicknamed Adolf, is often mentioned. After this concert, Indecent Exposure said: 'Fuck London.'

On Thursday, 3 October, Indecent Exposure supported the UK Subs at Bogiez in Cardiff which was organised by Roddy Moreno.19

Date and venue unconfirmed. Indecent Exposure definitely played with the UK Subs in Cardiff in 1985 but the date is not known. However, the UK Subs only played Cardiff just the once that year, which was on 3 October at Bogiez, but no mention is made of the support band. (uksubstimeandmatter.net)

On Saturday, 16 November, Brutal Attack, the Diehards and 'Belson Horrors' played the King William IV pub in Greenwich, South East London. [Billed to play, the Belsen Horrors may have already broken up.]

On Tuesday, 17 December, Indecent Exposure played the Spotted Bull in Apsley with German skinhead band Böhse Onkelz.

On Thursday, 19 December, the Business, Condemned 84 and Indecent Exposure played the Hand & Heart in Coventry.20 Organised by Mark of *Voice of Britain* fanzine, he has no specific memories of the gig other than the fact the shop next door to the pub, a military surplus store, had their windows smashed after the gig.21

Date unconfirmed. The date of 19 December comes from a gig list prepared by Kev of Condemned 84 for Carl Booth, but there is no mention of Indecent Exposure playing. Curiously, the author has

a Condemned 84 flyer listing the date as Saturday 23 November. Postie Rob, who drove a minibus up to the gig, recalls an altogther different end to the night: 'After the window of the military surplus store got smashed the police arrived. One copper got stabbed. And with that they returned mob-handed and in riot gear. Everyone was smacked with a truncheon on the way out of the venue.'

Indecent Exposure played more gigs that December. They played Bogiez in Cardiff again with the Business and Vicious Rumours, which was organised by Roddy Moreno again.22 There was a big fight.

Venue unconfirmed. Indecent Exposure played Cardiff twice, once with the UK Subs and once with the Business and Vicious Rumours. Both gigs were at the same venue but, as stated earlier, the venue remains unconfirmed.

Soon after, the band decided to take a hiatus from playing live. For Indecent Exposure, 1985 had proved a rollercoaster of a year filled with highs, playing in Holland and Germany, and lows, the Savoy Ballroom in particular. They would not start playing again until February 1987 and never again would they play under the umbrella of Rock Against Communism.23

On Monday, 6 June 1988, Indecent Exposure played Uppsala, Sweden with Agent Bulldog, Dirlewanger and Vit Aggression. Milky remembers the day well because it was the National Day of Sweden, which is observed in Sweden on June 6 every year. Sedge Swatton recalls that 'the local lefties tried to stop it' (correspondence with Sedge Swatton, August 2012).

Last Orders

Bass player Mark Richardson reflects on what might have been:

Well on the back of RAC '84 and the gig at Tiffany's, 1985 should have been a good year for us and it started out that way with us supporting the Toy Dolls in February and the recording for the No Surrender LP in April. Then Pete left not long after the recording. I don't remember why he left, but it wasn't the same. To be honest we should have called it a day then. We tried recruiting a new singer but there weren't many people about who wanted to sing nationalist songs so we carried on with Craig doing guitar and vocals. He did his best but didn't have that edge that Pete had. We did practice every couple of weeks but there was no enthusiasm to play live. Then we got the call to play Suffolk again. We said yes and were sent eight tickets, four band passes and four guest tickets. Now, do we tell Joe Pearce that we are only a three-piece now? Nah fuck it, he won't say owt. Anyway, we agreed to do it for our petrol money home so we never mentioned it. So we hired a van and made our way the night before. About ten of us all in! Pete took a van as well so there was around 20 from Grimsby at the gig. We kipped overnight somewhere past Norwich and next morning started off for the venue. Hang about sez Gaz, we're out of beer! We're driving in the middle of nowhere at this point so head for the nearest town/village to get stocked up. So we pull up opposite this orange VW camper that had just stopped. We get out, then Ken

from Brutal gets out of the VW; looks like we've all got the same idea. We have a bit of banter, then head off for the venue. So to the gig: we were on early and there wasn't many in at this point. Had a few minutes to tune up before we went on. Then Joe comes up just before we go on and Craig brings up the petrol money. You're not gettin owt, he says, you're only a three-piece now so you've had two extra tickets. The twat, we thought. Anyway we went on. And the sound was shit, all I could hear was the drums, bass and Craig's vocals, couldn't hear his guitar at all, didn't matter where I stood on stage, must have sounded terrible. Anyway halfway through the set Pete got on stage and did a few songs with us, just like old times. I bumped into Joe Pearce after we'd done our set and shouted over: Hey Joe, we're a four-piece again. He laughed, put his hand in his pocket and handed over the petrol money. To be honest I think he would have given it to us anyway; he was just winding us up cos of the two tickets. I got the chance to have a quick chat with Darren Mumford from Public Enemy before they went on. Some of the songs we played were 'Just Another Soldier,' 'IRA,' 'Maximum Security,' 'Scum' and 'Future Shock.' We always started local gigs off with a cover of the 4-Skins' 'The Spy From Alaska,' but don't think we played that at '85. At the end of RAC '85 we was clearing up, taking down our backdrop and flags, I was just reaching for one of our union flags when I heard someone behind me say something on the lines of 'what's your game?' I turned round and Nicky Crane is stood behind me. I sez, taking our flag. He sez, it's not yours, it's ours. Well it's a well-made hand-stitched flag and I wasn't going to back down. So I sez OK, you take it down and look at the writing on the side of it. So he reached up, took it down and had a look. I said, there on the side Nicky, it's the name of the fuckin trawler it was pinched from. It could have gone either way knowing him, but he just grinned and handed it over...

By 1986 band practices were just becoming excuses for a piss-up so I just stopped going to them. Besides Gaz and Craig were going in a different musical direction. We probably could have gone further if Pete had stayed.

Last Orders played no more than 15 gigs. The best gig they ever did, in the opinion of Pete, was Cleethorpes Winter Gardens, February 1985 supporting the Toy Dolls. He recalls of that night: 'We had about a 12-song set and everything went fine, not one mistake or a note out of place. The hall held about two hundred or three hundred kids from Humberside and the Midlands. I recognized about 20 faces. We went onto the stage, started an intro and there were piles of bodies dancing. At the end of the night people were nicking song sheets and asking for autographs. We all just laughed and told them to fuck off.'

Most of the lyrics were patriotic and nationalist. The band supported the National Front, in which 'they found an answer and a purpose.' The band's best-known number, which also featured on the *No Surrender* comp LP, was 'Just Another Soldier,' written by Gary and lyrically reminiscent of 'Last Night Another Soldier' by the Angelic Upstarts:

Mindless yob he had no brain Joined the Army he was insane Got sent to Ireland with a gun Soon he found it wasn't fun

A-Bomb blows up in Belfast Ten men dead it was that fast The I.R.A. don't give a fuck Just plant the bombs that blow you up

Life in Ireland's getting tough
No life there it is too tough
One of these days they're gonna get you
You'll end up dead like the rest of them do!

Joining the Army ain't much fun Getting sent to Ireland with a gun You'll get a bullet through your head You're just another soldier. Dead!

Last Orders released a 'cassette single' of 'Just Another Soldier' and 'IRA,' the two tracks it had recorded in Bow, although they were not happy how it came out. Mark Richardson thinks the cassette was called 'These Are Your Last Orders.' They never recorded in a studio again or released any other material. After leaving Last Orders, Pete formed a new band called Backlash.

Asked how he would like Last Orders to be remembered, Mark Richardson replied: 'I'd like Last Orders to be remembered just for being part of it all. No excuses, we knew what we were getting into. I was a nationalist then and am a nationalist now. We weren't a great band and we were never going to be. Just sharing a stage with Skrewdriver was enough for me.'



Last Orders, Cleethorpes Winter Gardens, February 1985



Last Orders and Public Enemy, a quiet night out in Maidstone 1985

Society's Rejects24

Interview with Jim of Society's Rejects, fanzine *Voice of Britain* no. 4, 1986. Not to be confused with a Cardiff-based band of the same name who recorded for Oi! Records.

From the Shankill area of Belfast, Society's Rejects was formed in March 1984 by bass player Jim 'Bimbo' Robinson and drummer Steve Crowe. They recruited Lee Martin on guitar and Tony Harrison on vocals. All were skinheads. They sung about the 'troubles in Ireland and the National Front.' Politically, they were loyalists who wanted 'to scrap the Anglo-Irish Agreement and keep Ulster British.' Their most popular songs were 'Peace Line' and 'Let's Fuck.' They played no more than ten gigs before they broke up in late 1986. They enjoyed playing the 1985 Summer R.A.C. festival but their favourite gig was in the Shankill Community Centre on 1 April 1986. The band never recorded, not even a demo.

All was not well between Ian Stuart and the NF. One week before his trial, Ian Stuart and his good friend Charlie Sargent went to the Blitz Club. Harrington and two NF minders approached them and started to have a go at Ian Stuart. Charlie Sargent pulled a knife on them. They quickly backed off.

On 11 December, Ian Stuart and Des Clarke of Skrewdriver Security were brought to trial. Charlie Sargent was removed from the court for trying to intimidate the jury. The proceedings became something of a farce. According to Ian Stuart, 'The blacks didn't even turn up at court for three days in a row and the police had to go out and bring them to the court.' The defence argued that left-wing activists had been leafleting the local area around Kings Cross and in this way Ian Stuart had become a marked man. The judge, however, was having none of it. He told the defendants that 'they must have started it because they were NF.'25 Both Ian Stuart and his co-defendant were found guilty. Ian Stuart was sentenced to prison for 12 months.

Fanzine Boots 'n' Braces, late 1986 or early 1987.

Imprisoned at Wormwood Scrubs, Ian Stuart was delighted to meet Joe Pearce, who had fallen foul of the justice system for a second time. They had worked together on a number of NF projects. His 'crime,' as Pearce described it, was 'daring to report accounts of black attacks' in *Bulldog*, the paper of the Young National Front.

Belatedly, National Front News covered the imprisonment of Ian Stuart under the heading 'Rough Justice':26

National Front News no. 74, 1986.

Ian Stuart, NF Central London Branch organiser and vocalist with the racialist rock band Skrewdriver, received a 12 months prison sentence in December for defending himself from a racial attack. Ian and a group of NF members were attacked at Kings Cross tube station by an immigrant gang. While Ian was unjustly convicted of assault, none of the blacks, who started the trouble, were even charged. Despite the fact that Ian had no previous convictions, he received a savage 12 months jail sentence. Another NF member, Dessie Clark, received a 9-month sentence.

This small article in *NF News* was not much to someone whose case the NF had promised to make high profile.

Skrewdriver — Blood and Honour LP

In December, one week after Ian Stuart's incarceration, the Skrewdriver *Blood and Honour* LP (catalogue number Rock-O-Rama 53) was released. The inspiration for the album title came from the 1982 German-American TV miniseries *Blood and Honour: Youth Under Hitler* (*Blut und Ehre: Jugend Unter Hitler* in German), a copy of which Ian Stuart had on video. The miniseries portrays the growing conflict between a fastrising member of the Hitler Youth and his resolutely anti-Nazi parents. The Hitler Youth was the Nazi Party's Youth Movement. *Blut und Ehre* (Blood and Honour) was engraved on the Hitler Youth dagger and appears on many designs of Hitler Youth belt buckle. Again there was no mistaking the political ideals of Ian Stuart, those of National Socialism.

Generally speaking, *Blood and Honour* stands head and shoulders above *Hail the New Dawn*. The front cover, depicting a scantily clad Nordic warrior holding a double-headed axe dripping with blood against the backdrop of a barren but beautiful coastline, which was designed by Bugs Tattoo Parlour along Caledonian Road, North London, is a vast improvement on the front cover of *Hail the New Dawn*; Nicky Crane was many things, but an artist he was not. The production by Mark Sutherland, the band's drummer, was better. The melodies were stronger. Indeed, according to Ian Stuart when interviewed in 1986:27 'I like it. Personally, I think it's the best thing we've done. It's heavier and better produced than anything we've done before. The tunes on the album are more intricate, not so basic, though the music is still raw and powerful which is the way I like the band to be. There's more to the tunes, more to the lyrics and better musicianship.'

Pearce, The First Ten Years: Chapter 8.

This time the musical influences from the world of classic heavy metal and rock were far more dominant. Arguably, Skrewdriver were still far removed from emulating Ian Stuart's rock and heavy metal icons AC/DC, Manowar and Jethro Tull. Many of the songs are slower and heavier. In this way, the lyrics became more powerful and the political message clearer.

Ian Stuart explained the title track 'Blood and Honour' as follows:28 'It's about

Europe and about the way the capitalists and the Communists co-exist. They are both working to destroy Nationalism and create, maybe in the end, a one-world government. If not, they are at least working to create a two-world government. Either way they will destroy Nationalism and the song calls for greater co-operation between the nations of Europe to fight both capitalism and Communism.' Ian Stuart believed in European unity. He wanted to create a 'society in which the White European man controls his own destiny and is not controlled by aliens, who run the twin evil systems of Capitalism and Communism.'29

Ibid.

Interview with Ian Stuart, fanzine *The Truth at Last* no. 9, late 1986

The rousing second track 'Mr. Nine to Five' questions the apathy of the majority of people when it comes to politics, even if 'the enemies of this country are marching on the streets.' Ian Stuart warned:30 'They should take a little more interest in the way their country is run because eventually their children and their children's children are going to suffer if they don't stand up and do something about it now.' But the end of the song offers a glimmer of hope with a very poignant exchange between father and daughter:

Pearce, The First Ten Years: Chapter 8.

Pick your daughter up from school
And take her home with you
You wonder why she's looking bored and down
You wonder where it was that you went wrong
When she turns round and says:
'Well I hope I never turn out like you'

'Don't Be Too Late' and 'When the Storm Breaks' prophesy race war. 'Prisoner of Peace' calls for the release of Rudolf Hess, the 'Deputy to the Führer,' who, on the eve of war with the Soviet Union, flew solo to Scotland in an attempt to negotiate peace with the United Kingdom, but instead was arrested. Tried at Nuremburg, he was sentenced to life in prison at Spandau Prison, Berlin. He remained alone at Spandau, long after the release of all other prisoners. His long imprisonment was unjust. By the early '70s, the English, American and French governments wanted to release Hess on humanitarian grounds due to his age, but the Soviet government once again refused to consider any reduction in his life sentence.

The slower-paced 'Poland,' as the title suggests, is about Poland and the political events of the last few years with such lyrics:

You tried to take our manhood, you tried to steal our pride You made our people suffer, you took us for a ride We got ourselves a union to try to air our voice When it started speaking you smashed it like a toy

The union referred to is Solidarity, which was formed in the wake of industrial unrest in 1980. Millions of people hopeful for change rallied around the union, which transformed into a full-on revolutionary movement, using strikes and other acts of protest to force change in government policies. However, the government response, under pressure from Moscow, was the imposition of martial law, the arrest of the leaders of Solidarity and the breaking of hundreds of strikes by police. By the end of 1981, Solidarity seemed crippled. Banned in 1982, Solidarity went underground. In July 1983, martial law was lifted, yet many restrictions on civil liberties and political life

remained. When asked what inspired him to write about Poland Ian Stuart replied:31 'We did 'Poland' to let people know about some of the evil things that the Communists were doing to the Polish people and to let the people of Poland know that some people are supporting the fight against the Reds and will keep on fighting until the Red Beast is dead.'

Polish fanzine.

The last song on the first side, 'Tomorrow is Always Too Late,' much like 'Don't Be Too Late' and 'When the Storm Breaks,' is a call for action, action today, not tomorrow, because tomorrow is too late. The song also thanks the 'troops of yesterday who fought the Marxist plague,' pledges that 'we will continue the same fight as the white men of today' and urges undying loyalty:

We must remain true to our cause, for comrades thrown in gaol For their sake and sacrifice, we must never fail For Crane and Pearce and Kuehnen too, and Eriksson as well For the lonely man in Spandau, our efforts they must tell

Michael Kühnen was regarded as the most important neo-nazi leader of the postwar period in Germany. In 1979 he was arrested and sentenced to three and a half years in prison for inciting violence and racial hatred. Released in 1982, he was behind bars again two years later on a number of charges relating to neo-nazism. Bert Eriksson, a leading Flemish neo-nazi who was at the head of the extremist Vlaamse Militante Orde [VMO, Flemish Militant Order], was jailed in 1981 for one year.

Side two opens with 'The Way It's Got to Be,' a song about the struggle of the nationalist. However, the song meant much more to Ian Stuart, as he explained: 'And it puts over my view of the way that I'm going to carry on fighting and I hope it's the way other Nationalists feel.' The next song, the rather lacklustre 'Jewel in the Sea,' conveys Ian Stuart's feelings about Britain, the proverbial jewel in the sea, and the homesickness of those living aboard. 'One Fine Day,' written some time before,32 came to Ian Stuart whilst reading the newspaper on a hot summer's day, with the sun beating down and not a cloud in the sky. The contrast between nature's 'really beautiful day' and the 'death and destruction' world-over reported in the paper struck him as something he should write about.

The murder of Lord Mountbatten by the terrorist IRA ['A Lord is killed at Terrorist hands'] and the killing of 18 soldiers of the British Security Forces by the IRA at Warrenpoint, County Down, Northern Ireland ['Soldiers killed in County Down'] would date the lyrics to 1979.

'Searching' is more profound, as Ian Stuart explains:33 'It's basically about what you're looking for in life and will you ever find it. Most people never do. They always consider that they have certain goals in life but when they reach them they want something else. Nobody really knows what they are actually looking for I don't think.'

Pearce, The First Ten Years: Chapter 8.

'Needle Man' is a cautionary tale of a young man's drug addiction, which spirals out of control and costs him his life. Ian Stuart was totally anti-drugs: 'Personally, I disagree with drugs but it's not up to me to dictate to people what to do. It's up to them and hopefully people will wake up before they damage themselves.'34 When asked what he thought of skinheads and so-called Nationalists who smoke dope or take drugs, Stuart replied: 'I would say that they were not true Nationalists as the drug culture is not and never has been part of the nationalist philosophy.'35

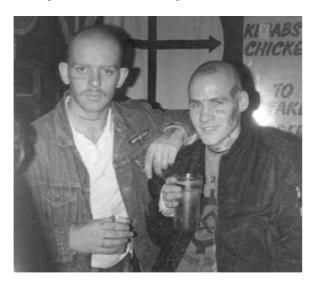
Interview with Ian Stuart, Australian fanzine *The Storm Troop* no. 1, 1987.

Interview with Ian Stuart, fanzine *The Truth at Last* no. 9, late 1986.

'Open Your Eyes' criticises many of the bands that were playing for the left wing, bands who cared little about their cause and more about money and exposure:

Tell me why you're doing what you do
Is it someone else now, or is it you?
You tell me you aren't in it for the wealth
But you're just there for the profit, yeah and nothing else

The left-wing and their minions using you I tell you now there must be something you can do At least my self-respect remains with me Cos I don't pretend that I'm something I can't be



Two well-known Isle of Wight skinheads: Steve Smith on the left and Jason Bridle on the right (rest in peace)

Ian Stuart played for his cause. The money was secondary. The song also warns groups to think again before they succumb to the temptation of selling their soul to the left.

'I Know What I Want' brings the album to a close with another rousing call to arms, this time in the name of Europe.

Like *Hail the New Dawn*, *Blood and Honour* was made available through the National Front shop, Nationalist Books, at the cost of £5.50 including postage. *National Front News* urged readers to 'buy the album to see why the system wants to silence Ian Stuart.' With Pat Harrington, Derek Holland, John Field, Nationalist Books and Nick Griffin and his parents thanked on the back sleeve of *Blood and Honour*, Ian Stuart's relationship with the National Front seemed as strong as ever.

Squadron and No Remorse

The early days of Squadron and No Remorse are remarkably similar. Both bands formed in 1985, broke up and reformed at a later date with a new line-up. Squadron was formed by three young skinheads from South East London.36 The three founding members were Jim Harwood on vocals, Shok on bass and Rob on drums. Various guitarists were used but none were dedicated enough and although several songs were written, such as 'Master Breed,' 'Robert Bassey,' 'Ripper,' 'Slags,' 'Skinheads '85' and 'Law and Order,' the band disbanded.

According to the interview with Squadron in *British Oi* no. 16, 'the name Squadron was picked out of a dictionary with a pin in 1985.' However, according to a second source, all three founding members were from a South London skinhead gang called 'Squadron skinheads,' which inspired the band name Squadron.

No Remorse was formed by guitarist Mark and bass player Paul from South London, recruiting Jason on vocals and Stew on drums. Jason had previously sung with Kent-based nationalist band Razor Sharp, who had split up because of ideological differences: remarkably three members of the band became communists! [Two of the three even went on to form a communist band by the name of Rhythm Method.]

No Remorse, who once declared 'We are proud to be British and proud to be White,' wrote songs such as 'This Time the World,' 'Join Up Join In,' 'Child Molester' and 'Sunday Blood Sunday.' They also practised songs by Jason's former band Razor Sharp, notably 'Ten by Ten' and 'What Do They Know.'37 This patriotic band hoped to gig, but broke up because they 'were not dedicated enough to get anything done.'38 Swedish fanzine *Streetfight* no. 2, 1986.

Interview with Paul Burnley of No Remorse, fanzine *Short and Sharp* no. 2.

Prime Suspects

Brothers Danny and Spike from Reading in Berkshire formed Prime Suspects in 1985 'just for something to do.' 39 The original line-up was Danny on vocals, Spike on bass, Richie on guitar and Beaker on drums, but Beaker, otherwise known as Tony Tompkins, left to join Brutal Attack. With a new line-up of Danny on vocals, Spike on bass, Gordon on lead guitar and Craig on drums, the band eventually started to take itself more seriously. Gordon was not a skinhead:

Interview with Danny of Prime Suspects, fanzine *Blood and Honour* no. 3, circa 1987.

I was a punk in the late '70s and early '80s, but always had right-wing views. Hence I fell out with the many lefties there and drank and hung out with the skins. Back then many of the pubs in Reading such as the Jolly Porter, the Britannia, the Osbourne Arms and the Beehive were full of NF and BM members. The Reading skinheads would have numbered around 80–100, and many punks were right-wing too. I never felt I had to be a skin to have nationalist views back then, still don't now, to me it's always been a belief and attitude, not a dress code. I knew Danny and Spike quite well from drinking in the same pubs in and around Reading. They approached me to join Prime Suspects because they said I had the right attitude politically. I had not played in a band before Prime Suspects, but had jammed with a few. I just didn't want to join them.

The band was named Prime Suspects because 'most of us were being lifted and hassled by the police at the time,' explained Gordon. The band wrote a song about this period called 'Get Out' which started: 'Everywhere we go we get pushed around...' Politically, Danny and Spike were paid-up members of the National Front. Interestingly, Danny claimed that he and his brother Spike had been in and out of nationalist bands since 1978! Gigs followed. Prime Suspects played two RAC festivals staged in Suffolk, 1985 and 1986. Gordon had this to say about the festivals in general:

They were a great experience. So many like-minded people all bonded by the music. I met some good folk, many of whom I'm still friends with today. If only the people behind the scenes were as straight with the bands! But there was a lot going on that we and the other bands weren't happy with. There were many great bands that stood out at the two festivals, Indecent Exposure, Brutal Attack, and, of course, Skrewdriver who always played a great set. Some of the lesser-known bands were very good too. I would say that back then there weren't many bad ones. It's just that some sort of lost sight of the goal, a pity.

Indecent Exposure — Reveal All LP

Towards the end of the year, Indecent Exposure continued their rollercoaster ride with the release of their long-awaited debut LP entitled *Reveal All!* on Rock-O-Rama Records (catalogue number RRR 54). The choice of album title may have been clever, but the record sleeve is remarkably uninspired. The band was still Steve 'Milky' Reeve on vocals, Graham Bacon on guitar, Tom Brennan on bass and Sedge Swatton on drums.

This album really does deliver the goods on so many different levels, from the topnotch and crisp production courtesy of Mark Sutherland, to the high energy and catchy tunes, from the sing-along choruses to the over-the-top guitar solos that drop in unexpectedly during some songs. This was definitely one skinhead band that had full mastery of its chosen instruments of expression. And yet Milky and the band were not happy with the final product:

I believe the album was hijacked. The album was recorded at Mark Sutherland's studio at the same time as Skrewdriver were recording *Hail the New Dawn*. The version released did not sound like the mixed version to us. The sound is really low and flat. I contacted Herbert at Rock-O-Rama Records and asked him not to release it so that we could remix it. He said no because it had already been pressed. We sent nothing to Rock-O-Rama. It all went through Mark Sutherland. So it must have had something to do with him. After that, we did not trust Mark Sutherland and that's why we used a different studio to record the second album.

Regarding the lyrics, mostly written by Tom and Sedge, only one song, 'Rocking the Reds,' places Indecent Exposure firmly in the RAC camp, with the chorus:

I can almost hear them coming
I can almost see them coming
Rocking the reds, rocking the reds
Only we can stop them rising
Only we can win by fighting
Rocking the reds, rocking the reds

The last verse also contains the line 'Don't be fooled by the communist call.'

Three other songs, 'I Won't Let My Country Die,' 'Save the Nation' and the anthem 'England My England,' which were all written by Sedge, are patriotic, perhaps nationalistic, but not far-right and not national socialist. Sedge Swatton remarked: 'One thing I am proud of is being English. I would never deny that. Am I a nationalist? To a degree, yes I suppose I am. Nazi I am definitely not. I have three generations of military in my family, some of whom fought and lost their lives against the Nazis, so the very last thing I am is a nazi or a sympathiser. Racist I am not. I was brought up in London and have friends of different backgrounds, black/mixed race and an Iranian neighbour. They have the same feelings and worries that I do. We didn't affiliate or speak for any party or organisation, we just talked about things that pissed us off.' Similarly, Milky insists: 'My grandfather would turn in his grave if he thought I was a Nazi.' The remaining songs, drawn from personal experience, are non-political. For example, 'A Way of Life' is about skinheads, their realities, their fashions, their rites, their rituals, their hopes and their pride:

Who's that standing over there? Great big boots and short cropped hair They see us in the town they stand and stare We're the same as you but we don't care

We're skinheads and we're proud of it Me boss has a go but I don't give a shit We're skinheads and we'll stay that way We're skinheads and we're here to stay

We like to have a laugh and have some fun We like it down Southend when we're on the run We like to go to gigs and to hang down the town But there's always someone trying to put us down

We're a dying breed but we're not going down No thanks to the people who let us down We're not like other cult fashions that come and go We'll always be around and we'll let you know

'The Fool' is about the self-destructive lifestyle of glue-sniffing and was not written with any particular person in mind:

You liked to take some days off of school But you weren't happy with just one or two It had to be weeks and weeks for you Then you found you liked the smell of glue

You're just a fool who never went to school
And now you're standing small with your back against the wall
You're a stupid, senseless, drugged-up, bloody fool

You thought you were funny when you broke the law You smashed the window on a lady's door When the bill caught you, you were so sore You got even by smashing it even more

Now that your life is in a mess

You had to copy all the rest But now you've gone and lost your head It won't be long before your brain is dead

'Shitter,' a rather surprising choice of song title given the Cockney Rejects song of the same name which appeared on the Greatest Hits Vol. 1 album years before, was written with one particular person in mind. Sedge Swatton was not prepared to say who, but Milky was: 'The song was about somebody called Mark. On one particular occasion he was having his hair cut and boasting about fighting down Southend which ended with his arrest, but he was never there! The story got back to us. We made sure he regretted his words. He could not hold his head up for a long time after.' The lyrics to the song are:

You talk loud when there's nothing going on You act so hard and easy But the moment there's trouble You're nowhere to be seen Some mate you turned out to be

You're a shitter - you let us down You're a shitter - we don't want you around You're a shitter - you're no mate of mine You're a shitter - you've run out of time

You start it when the trouble boils You always leave the scene You're never there to share the glory But always there to tell the story

The next time you're in trouble mate I'll think about the help you gave And you'll be stuck with a little luck And then you won't act so brave

This LP was not widely available in the UK and does not seem to have been kept in print for long by Rock-O-Rama Records like many other titles. Sedge Swatton would later complain: 'I've never seen any royalties ever and I don't think the label did a lot for us.' Then again Sedge Swatton admits: 'We were very young and naïve when we got the record deal which was a big thing for us.' Milky, for his part, recalls that the band received 25 copies of the album from Rock-O-Rama Records, which were cheaply sold on for something like three quid each. Besides the albums, he agrees with Sedge: 'We received no royalties. Not a single penny! We did not do it for the money, but we expected to get paid what we were due.'

Returning once again to the question of politics, many argue that Indecent Exposure are guilty by association; indeed, they shared the stage with the likes of Skrewdriver and Brutal Attack, they shared the same vinyl space unwittingly as Skrewdriver and the bass player wore a Skrewdriver T-shirt when they played Suffolk. Moreover, the rewritten lyrics to 'England My England' do go well beyond a comfortable sense of patriotism. However, the band has argued in its defence:

The RAC scene for us was just a way of getting gigs. As far as we were concerned it was Rock Against Communism, which the song 'Rocking the Reds'

is about, but what we didn't know beforehand was that it was heavily influenced by the NF. When we tried to move on and get our own gigs we were victimised by the right and already labelled by the left which left us very little option but to call time on the band. We took a wrong road and it came back and bit us. The RAC label has stuck with us but we did much more than that. We also played with King Kurt, Bad Manners, Desmond Dekker and the Business amongst others which never seems to get mentioned, only Skrewdriver.

In response, for a patriotic band that only wanted to play Oi music without the interference of extremists from the left and the right, some of the choices they made were extremely naïve. Asked if he would change anything about his time with Indecent Exposure, Sedge Swatton responded: 'I would have tried to avoid the RAC gigs as it just caused us problems and eventually split the band up... It still comes back to haunt us even though it was over 30 years ago.' Even so, Sedge Swatton has no regrets: 'I don't regret anything cos it makes you what you are and gives you experiences. Despite the RAC links a lot of people still regard Indecent Exposure as one of the best Oi bands around at that time so that I am proud of.'

The left and the right were unforgiving. Milky recalls with disgust: 'Boz of *English Rose* fanzine called the band commies and Jews and stated he wanted to kill my grandparents and make lampshades out of their skin. We were incensed. Not long after we went to see Sham 69 in London and he was in the queue. He must have spotted us first or been told that we were around because he disappeared sharpish. We would have killed him if we had got hold of him.' Then there was the time Alan Drury, the Luton and Dunstable NF organiser, had a pop at Milky at a RSG (scooter) night at Queensway Hall, Dunstable. [The year was 1985 or 1986.40] Milky was not one to turn the other cheek. An eyewitness still recalls the subsequent fight all these years later because the two of them accidentally landed on the legs of a lad he knew who had just been released from hospital after an operation on his knee!41

There was definitely a RSG night at Queensway Hall in 1985. The author does not know if a similar event was held at the same venue in 1986.

Milky does not recall this fight, but that is not to say it did not happen.

Like Sedge Swatton, Milky has no regrets: 'We did what we did because they were the only gigs available at the time. A gig was a gig. The politics never bothered us. We were us. We did what the fuck we wanted... No one liked the fact we did that and every one hated us for it and I still don't give a fuck cos that's what being a skinhead was all about... doing what the fuck you wanted and nothing else.'

On Saturday, 14 December, Skullhead and Brutal Attack played a 'Northern White Christmas gig' in Newcastle. Skrewdriver would have headlined this gig if Ian Stuart was not behind bars. Nevertheless, Kev Turner of Skullhead recalls this Northern White Christmas concert as particularly memorable; not only did it represent a turning point for the band but it also had one of the best atmospheres he had ever known at a gig.



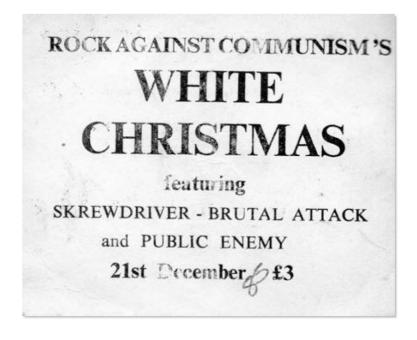
Public Enemy

Also on Saturday, 14 December, Public Enemy, the Diehards and Vicious Rumours played the King William IV pub in Greenwich, South East London. Public Enemy debuted a new line-up of Paul Burnley on vocals, Dal Mumford on guitar, Richard 'Worz' Worsdell on bass and Martin on drums. Paul Burnley [real name Bellany] of National Socialist-oriented Kent-based fanzine *The Truth at Last* and later of No Remorse 'fame,' who had championed Public Enemy in the pages of his fanzine, had joined the band as 'second singer' around the time they were recording their *England's Glory* LP. Paul was pictured and thanked on the LP, but he did not sing on it. Soon afterwards, Dal, who wanted to concentrate on guitar, asked Paul to take over as lead

vocalist. The band had chosen Paul over Vinnie Bamford who produced the Reading-based skinhead/Oi fanzine *England's Glory*.

Gilly of fanzine *Red, White and Blue* was on hand at the King William IV pub in Greenwich to review proceedings: 'First on were the boys from Maidstone, Public Enemy. Dal was pissed right up, after going to a friend's wedding; also it was Paul's, their new lead singer's first gig. The first song was of course 'Pervert,' a brilliant track and got the crowd going, and the two best songs they did on the night were 'Strength Through Oi' and 'Win or Die.' The crowd seem to know 'Disco Nightmare' after being on *No Surrender*, [which was] not as good as normal, but we had a good laugh and that's what it's all about.'

Skrewdriver, Brutal Attack and Public Enemy were due to play a RAC White Christmas concert in London on Saturday, 21 December. The redirection point was advertised as London Bridge Underground ticket office. With Ian Stuart behind bars, many thought the concert was cancelled and stayed away, but it actually went ahead with Brutal Attack and the Diehards. The venue was a church hall.42 One person who attended this concert thought it 'funny as fuck' to see the vicar in the entrance hall where band merchandise and other goods of a certain political persuasion were on sale! The venue is not known to the author but the following year the same redirection point was used for the St. George's Day concert and that concert was held in St. George Church hall.





The Diehards, London RAC White Christmas concert 1985



On Monday, 30 December 1985, Indecent Exposure, Public Enemy, Skullhead, Intensive Care, Condemned 84 and Section 5 were billed to play Roxy Roller, Stoke-on-Trent. The bands that played were Vicious Rumours, Public Enemy, Intensive Care, Condemned 84 and Section 5. Gilly and Dave of fanzine *Red, White and Blue*, who had made the long trip from Kent to be at the gig, reviewed Public Enemy's performance thus:43 'Public Enemy jumped on pissed up again and I must admit new singer Paul is

coming on and learning more and more. 'Strength Through Oi,' their new single, went down well (as always) and considering the bar had just reopened they had a good reception.' At the end, all of the bands got on stage and did an encore of 'I'm Dreaming of a White Christmas'!

Review of Stoke gig, fanzine Red, White and Blue no. 1.

CHAPTER SIX 1986

Ian Stuart was soon transferred from Wormwood Scrubs to the comparatively luxurious confines of HMP Wayland in Norfolk. David Webster, who had religiously followed Skrewdriver since the days of the 100 Club, was also doing time in Wayland:

I had been convicted on a trumped-up charge of being in possession of an offensive weapon whilst waiting for a tube train at Hammersmith to take me home to Shepherds Bush. To say I was shocked on receiving such a sentence was an understatement. It was common knowledge that Ian had been charged with assault on a coloured man. I had done about a month of my sentence when Ian was transferred from the Scrubs to Wayland. In a selfish sort of way I was actually very pleased to see Ian, who was also well-known to all the other skinheads serving time in Wayland. We soon set up a strong friendship. I had spoken to Ian many times previous at gigs and different pubs. But it was during four months of being on the same wing that I got to know Ian more personally.

Ian was permitted to have an acoustic guitar in his cell, so it was not uncommon for a few of us inmates to be present in his cell whilst he strummed away and sang songs from the soon-to-be-released *Blood and Honour* LP. Many fun moments were had during our time behind bars together. I remember one evening when there were four of us congregated in Ian's cell with the door slightly ajar, there was a knock. It was one of the prison officers asking if he could borrow Ian's *National Front News* to read, which Ian was allowed to have in his possession for a limited time. Totally bizarre! Ian's political views were well-known around the prison, I remember asking him who he viewed as the biggest enemy to Britain, quick as a flash he responded with 'the Jew.'

Being quite a new prison Wayland was much more modernised than any of the London nicks. It was all single cells, fitted with a sink and toilet; our cell doors would be left unlocked for much of the day, so we were permitted more freedom. Quite often I would train with Ian at the gym on the weights, where he would certainly lift more than me. He was also very handy on the punchbag. We would also run around the large perimeter of the prison covering quite a few miles. Ian had the advantage of a flashy pair of trainers whereas I had the standard prison plimsolls. Regardless he was not in my league when it came to running. On my release I went on to run seven London Marathons.

Ian Stuart nicknamed Dave Webster 'Wild Piggy.'



On Saturday, 22 February, Vicious Rumours, the Diehards, Intensive Care, Condemned 84, Section 5 and Brute Force were billed to play St. Matthew's Hall, Red Hill, Surrey, which is on the outskirts of London. Brute Force did not play. Posty Rob believes this concert did not take place full stop.

Imprisonment and 'Europe of the Peoples'

On Thursday, 6 March, *The Sun* ran a front-page story about Madness rock star Suggs and his 'close friend who is a Nazi-style thug in jail for a vicious race attack.' The story was supported by a photo of Suggs and Ian Stuart sitting together in his mother's house. The publication of the story and the photo came as a complete surprise to Ian Stuart, but weeks before he had desperately beseeched visitor Charlie Sargent to raise awareness of his imprisonment because the NF had failed to make him a cause célèbre. Acting on his own initative, Sargent went and sold the aforementioned photo of Suggs and Ian Stuart to Gary Bushell at *The Sun* for a figure of £500. Ian Stuart was thankful for the publicity generated and for a £200 share of the money from the sale of the photo, but he was still angry at Sargent and gave him a 'bloody good rollicking' on his next visit.1

Rumours still circulate of a photograph in Ian Stuart's possession of Madness giving the nazi salute in front of the Eiffel Tower.

The story appeared about one week before the release of David Webster from the same prison as Ian Stuart: 'Anyone that did not know of Ian's allegiances before certainly knew now! A mob of blacks and other anti-Nazis soon began to gather in one of the corridors, within minutes Ian had a bigger mob. With a mass brawl on the cards, the officers dispersed everyone and it was back to our cells. Yep, there was never a dull moment with Ian Stuart around. I saw a side to him in Wayland I had not seen before. A very comical man at times, a man that was never afraid to state his views, a loyal man to his friends, and yes a very private man when he wanted to be that rarely spoke about his family.'

While in prison, Ian Stuart put pen to paper and wrote an article called 'Europe of the Peoples,' setting out the National Front's alternative to the Common Market, which *National Front News* published:2

National Front News no. 76, 1986. The article later appeared in fanzine *Blood and Honour* no. 3 (not to be confused with the magazine of the same name), circa late 1986 or early 1987.

Today, Europe is at its lowest ebb. The Common Market creates suspicion and dislike amongst its member countries. This ridiculous situation is dividing a former great area of world importance. If the Common Market was an institution that created closer ties within Europe, it would not be tolerated by the super powers. As it is, both the USA and Soviet Empire must be sitting back, doubled up with laughter as petty squabbles split any aspiring hopes of European Unity. The only spark of hope for Europe (and fear for the super powers) is in the ever increasing number of people flocking to European Nationalist Movements. And the super powers realise that Nationalism is the only threat to their seemingly unbreakable hold over European freedom. Eventually, when Europe as a whole demands freedom, we can start to create a viable alternative to both Big Business and Marxism. When this happens, Europe will be a far better place to live in. Mutual respect, strength, honesty, and pride in the New European Order would be the lessons taught to the future generations. I think that videos of all the multiracial, drug ridden, Capitalist countries — and appalling suffering of the people in Communist-occupied countries — would be enough to warn people about the true extent of these two evils. In a 'Europe of the Peoples' care would be taken to ensure that National Festivals and Patriotic historical events are celebrated. For example, our own St. George's Day, St. Andrew's Day, St. Patrick's Day, St. David's Day would be made National Holidays the same way as the Izerbedevaapt with its 'No More Brother War' theme is celebrated in the Flemish-speaking part of Belgium. These days would be ones of Patriotism and National Pride. We would have a future in a 'Europe of the Peoples.' People would no longer be just looking after number one. And uncertainty would be just a thing of the past. We would be heralding the start of a New Era. An era of peace, prosperity, pride and above all, hope. This would be a New Dawn of greatness for our 'Europe of the Peoples.' Indeed, it would be a great Victory, worth both fighting and dying for.

Ian Stuart came out of prison to a band which existed in name only: Australian guitarist Adam Douglas had left the country to join the French Foreign Legion. Not long after Ian got out, Cat Valesio and Ian met up for a drink. He was skint and she lent him £30 which she never got back! By now Cat had grown her hair and was more into

the Rockabilly scene. She remained friendly with all the old lot and used to bump into Des Clarke, Andy 'Jock' Dewan and Eddie Stampton at Rockabilly clubs, mainly in places like the Warehouse on Saturday nights (this was situated upstairs at the Electric Ballroom in Camden). She moved to a flat and drifted away from the nationalist scene so to speak. She never attended another RAC concert after around 1986. [After Ian left London she totally lost touch with him.]

Albums by Brutal Attack and Public Enemy

Musically, the year of 1986 started with the release of two skinhead nationalist records by Rock-O-Rama Records. The first was the *Stronger Than Before* LP by Brutal Attack (catalogue number RRR 57). Brutal Attack had Ian Stuart to thank for arranging a record deal with Rock-O-Rama. The band comprised Ken McLellan on vocals, John Whittington on guitar, Paul Thornton on bass guitar, and Tony Tompkins on drums, who was an active official of the NF.

A drawing of Norse god Odin atop his eight-legged steed Sleipnir graces the front cover, which symbolised for Brutal Attack their aggression.3 The LP thanks the likes of Patrick Harrington, Derek Holland and Joe Pearce, as well as Ian Anderson, who also sat on the NF National Directorate. The album is dedicated to Martin Wingfield, also a member of the NF National Directorate and the editor of *National Front News*. In April 1985, Wingfield was convicted under the Race Relations Act for inciting racial hatred in election literature distributed by the National Front in 1983. Fined £1,500, which he refused to pay on a matter of principle, he was imprisoned that November for three months. He served his time in Pentonville prison. Val Drury, who was Tony Tompkins' girlfriend, is also thanked.

England's Glory no. 6, 1987.

Recorded at Mark Sutherland's studio, this time there was absolutely no cause for complaint about the production or the mix. Curiously, Ken McLellan was not of the same opinion, remarking:4 'I was not 100% happy with the end result. I think that some of the production left a little to be desired, rough edges which, if they had been removed, would have improved the finished product no end. However, it was our first effort so we must expect there to be ample room for improvement.'

Interview with Ken McLellan, fanzine White Noise no. 2.

The music is rousing and infectious Oi, although there is no saving the limp ballad 'White Pride, White Passion.' The vocals are angry, but strained on the high notes in 'No One Remembers.' 'Outside' and 'Let It Burn' had been played by Brutal Attack as a punk band and were on the live demo. Likewise, 'Dawn Patrol' and 'Freedom' appeared on the 1983 demo. The lyrics promote white pride, comradeship, honesty, strength, patriotism and the repatriation of immigrant populations, denounce the press, the government, CND and communists, and yearn for freedom, typified by 'Freedom':

When we want to march the police try to ban it
But take a look at history the commies began it
Now they are afraid of us because we know the truth
The CND on their TV they ain't gonna lose
My patriotic heart for my country feels so proud
But when I stand to make a speech I'm told I'm not allowed

Freedom from press lies and government betrayal They've joined forces together now my country's running off the rails They can try to suppress us with their Armies and Police force We will emerge victors we fight for the true cause

A group of the patriots are not afraid to stand We are all prepared to die fighting for our land We don't want no aliens we don't want no reds Send them back to Russia or shoot the bastards dead

So hurry let's get organised this time we will plan it I will not be free again but this way I'm turning A country free of reds, a country free of blacks We won't make the same mistake and let them back

Elsewhere, 'Justice Is a Joke' and 'We Only Came to Dance' complain again about the police harassment of skinheads and the abuse of SUS. 'No One Remembers' draws attention to the plight of soldiers returning from war:

He runs the gauntlet of hate on the streets
They want to lock him up for the memories he keeps
He remembers England when it was fresh and green
And now he's returned he can't believe what he's seen
The medals in his pocket are rusted and worn
His once proud uniform now tattered and torn
He just wants to live in peace
The Britain he knew is now deceased

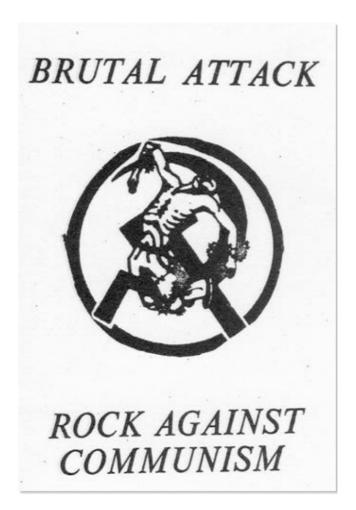
Social outcast cos of his memories This is wrong, everyone is somebody There he stands, out on his own Just a sad stranger in his hometown

The live favourite 'Let It Burn' bemoans the end of the British Empire, which at its height was arguably the largest empire in history:

Passions of the West world burning tonight Finish of an empire, death's angels in flight I can see the flames at a mile away They keep burning all through the day

Remember our empire once so great Now it's been destroyed maybe it was fate Now it's gone forever, all that's left are memories I'll never forget and I'll lay a burning wreath

'Rivers of Blood' refers to the so-called 'Rivers of Blood' speech made by Conservative member of Parliament Enoch Powell in 1968 which criticised Commonwealth immigration as well as the proposed anti-discrimination legislation. He predicted that mass immigration would lead to violence. He said: 'As I look ahead, I am filled with foreboding. Like the Roman, I seem to see "the River Tiber foaming with much blood".' Powell also recounted a recent conversation with a constituent, described as 'a middle-aged, quite ordinary working man employed in one of our nationalised industries.' The man finished by saying to him: 'In this country in 15 or 20 years' time the black man will have the whip hand over the white man.'



Brutal Attack sticker

When interviewed by one fanzine in 1986 and asked what record had influenced him personally to carry on the struggle, Ken McLellan replied:5 'Believe it or not, 'Free Nelson Mandela' [released in 1984]. That record really bought home how sick the world really is and while the red scum can sing their politics across the airwaves I find myself continually baulked of any recognition for my own cause.' Overall, *Stronger Than Before* is a strong debut with one or two truly standout tracks, but arguably more could have been expected from a band which had been around for so long.

Interview with Ken McLellan, fanzine English Rose, 1987.

The second of the two nationalist skinhead records was the Public Enemy *England's Glory* LP (catalogue number RRR 58). There are no details of the band on the cover. The LP was made available through the fanzine *England's Glory* which was based in Wokingham, Berks. The front cover of the album features photographs of Boz of *English Rose* fanzine, Neil Edwards who did backing vocals, Paul Burnley [top right in round sunglasses] sitting next to his girlfriend on a train, as well as 'Security Man' Buster, who was none other than Nick Rich:

Yes, it's me on the front cover of the Public Enemy LP. I was great mates with the band and I did some security for them. My nickname was Buster. Well I do look like him, but I'm not like him in any way at all. Two Americans once asked me for an autograph. They thought I was him! I had to laugh. Anyway, the album was recorded at Mark Sutherland's studio and I was there. It was good fun, but it took ages to record. They certainly took their time. I did backing vocals on 'Pervert,' 'Proud to Be British,' 'Skinheads' and 'Win or Die,' which was used on the No Surrender comp volume 2. Ian Stuart came along to give his support. We had a few drinks. Ian gave advice, as did Mark. It was just a bunch of skinheads having fun! The following weekend, we went back to the studio to watch Skrewdriver record Blood and Honour, which was a real honour! Like the Public Enemy album, it seemed to take ages to record. Ian Stuart told the Public Enemy lads he had done some of the guitar work on the album. When the Public Enemy album was released I got a free copy from Worzel. It was a good LP and still sounds good today. Richie has now sadly died of cancer. Rest in peace, my friend.

On the rear cover 'Special thanx' are extended to 'Security Man' Buster, Dal's girlfriend Tracey and Paul [Burnley] of Kent-based National Socialist-oriented fanzine *The Truth at Last*, who took over lead vocal duties from Dal after the album had been recorded.

England's Glory is a genuinely striking collection of patriotic skinhead songs by a band who felt strongly about the 'way our country is going downhill.'6 Besides 'Bank Holiday' and 'Disco Nightmare' which had appeared elsewhere on vinyl, '1984,' 'Pervert,' and 'Fought for Our Freedom' command most attention here. 'Pervert' demands justice of death by hanging for rapists and child molesters. Starting and ending with military-style drumming, 'Fought for Our Freedom,' whilst recognising the bravery and sacrifice of those who went to war, questions why when Britain is no longer a country fit for heroes. In the words of 'Fought for Our Freedom,' Britain is described as a country 'wasting away' where 'factories are getting shut,' a country of 'houses getting knocked down' and a country of 'strikes and fights.' Curiously, the sleeve lists a 12th track 'Sound of the Streets' which does not actually appear on the vinyl. [It was never released on vinyl.]

Interview, fanzine Bad Influence, 1986.

Around the same time as the release of *England's Glory* the band parted company with vocalist Paul Burnley. Writing in the third person in his fanzine, Paul Burnley angrily denounced Public Enemy for sacking him and dropping their nationalist approach:7 'They [Public Enemy] sacked their lead singer Paul because of his strong NS beliefs (contrary to popular belief). Now they have also dropped their political stance. Their ex-vocalist was told "not to raise his right arm" or "Sieg Heil" because they didn't want a Nazi reputation. Their ex-drummer [Martin] was found out to be a member of a multi-racial gang and played in another band secretly. He left because he did not like Paul's politics.'

Fanzine The Truth at Last no. 8, circa 1986.

Also, bass player Richard Worsdell is quoted as saying: 'I don't care if he [Martin] is a nigger lover. He's still a good mate.' Paul Burnley called Public Enemy 'traitors.' Years later, he would record as Public Enemy. The final irony!

Indecent Exposure also suffered the wrath of Paul Burnley:8 'Indecent Exposure who were a top "patriotic" band have been reduced to a mere trendy group. Just as their popularity was increasing and they were about to become one of the best R.A.C. bands, they turned their backs on their political stature because they thought they had a chance

in the world of commercial rock (which is run by race-mixers and Jews). They just don't seem to realise that once you raise your right arm and proclaim you are proud of your race and nation you have no chance in the scene of commercial rock.'

Ibid.

After coming out in support of Indecent Exposure, Terry 'London,' who was editing a strictly Oi and football fanzine called *Cockney Express*, received death threats. He later said of this: 'I didn't give a toss then and still don't today, by the way. If anything it just made me laugh and I have to say it also made Ian Stuart laugh. I was at Bow Road studios one Sunday with Ian and Milky and we were sitting with Mark Sutherland having a chat about it all when I showed them the threats etc.... We all had a good laugh and Ian promised to address the situation with those concerned.'

No Surrender! Volume 2 compilation LP

In February 1986, Rock-O-Rama Records, again in collaboration with White Noise Records, released the *No Surrender! Volume 2* compilation LP (catalogue number RRR 59), which featured three English nationalist bands, Skrewdriver, Public Enemy and Brutal Attack, alongside a number of bands from Germany and France. Skrewdriver contributed two tracks, which were both recorded during the *Blood and Honour* sessions and intended for release as a single. The first Skrewdriver track was a reworked version of 'Streetfight,' which dated back to 1977, with new lyrics:

Waiting for the weekend on a left-wing afternoon
Reds are gonna lose their power, skinheads gonna call the tune
Pushing through the red scum, feeling pretty good
The pride of being white men, go for commie blood
All that pent-up anger that goes pouring through your head
Streetfight in the city, the reds are gonna end up dead
All right now!

The time is nearly here, the tension starts to build
Communists all over, Jubilee Gardens are all filled
Reds are pretty worried about the skinheads at the show
Sheep they fly their Red flag, but the skinheads have their own white power!

The revised lyrics now refer to that infamous day of Sunday, 10 June 1984 when skinheads and nationalists trounced the Redskins on stage at the GLC-sponsored 'Jobs For a Change' open-air festival at Jubilee Gardens on London's South Bank. The second track, 'Friday Night,' is a light-hearted look at going out on a Friday night, having a drink and a laugh, pulling some bird and 'waking up in the morning with a hangover and a right old pig!'9 'Friday Night' is disposable.

Pearce, The First Ten Years: Chapter Blood and Honour.

Considering the musicianship and songwriting displayed on the Public Enemy album, the two songs delivered here, originally intended for release as a single, are lacklustre. Lyrically 'Strength Through Oi!' is another anti-disco rant whereas 'Win or Die' seems to be a fictional tale of fighting to defend this fair nation against a communist invasion:

Dressed in combats ready to fight Out with your gun day and night You're on the hills with a gang of ten Hunted down so you leave your den
Fighting the reds win or die
They've invaded our country
And I don't know why
And there's a bullet on your arm and blood on your face
When the fighting's won you've freed your race

You meet another group they're on your side
In come the reds they better run and hide
A mob of red scum
Prisoners, we don't take none
The fighting's on you're going to win
Shoot the cowards never give in
Raise your head you've done your best
You're now a hero with a medal on your chest

Arguably though, the song describes the guerrilla war waged by the Afghan resistance movement against the Soviet invaders.

The two Brutal Attack songs were originally intended for a single on Rock-O-Rama Records, but eventually 'turned up' on this compilation album. The first of Brutal Attack's two offerings is the raucous sing-along 'We Are White Noise,' which, despite stating the obvious, also boldly proclaims support for the National Front: 'For the Front we will stand.' The second offering is the equally raucous 'Slave to the Grave' which rejects conventional life, notably the acceptance of a life 'devoted' to work. The tracks from Brutal Attack, like those from Public Enemy and Skrewdriver, were unavailable elsewhere until Rock-O-Rama Records released them on CD in the early '90s.

Vengeance

Friends Tom and Daz from Norwich in Norfolk formed Vengeance in March 1986. Interviewed in 2009, Tom said of the band's early history:10 'I was a drummer anyway and Daz was a keen vocalist so we set about looking for a line-up. Daz recruited two friends of his, Tim, a really good lead guitarist, and Rach who played bass. Vengeance was formed and we spent many months writing songs and practicing. We laid some tracks down in the studio and released them on demo.'

Blog: Glory Days of the RAC.

However, forming Vengeance was not quite as straightforward as Tom recalled all those years later. According to one fanzine,11 within the first four months of forming the band there were five line-up changes before the stable line-up of Daz on vocals, Tim on guitar, Rach on bass and Tom on drums. Tim and Rach were punks. Tom and Daz were skinheads. The band recalled of their first gig:12 'Our first gig took place in the bar of a pub in Norwich which attracted an audience of about 40 people, half punk and half skin. It wasn't the best gig the world had ever seen, but we were pleased with the reaction we got, especially when a few of the lads started dancing and enjoying themselves.'

Fanzine England's Glory no. 6.

Interview with Vengeance, fanzine White Noise no. 4.

They sang about such topics as poverty, inequality, police oppression and youth unemployment, but it was not all negative. 'We also sing about how we love our country and will stand up for it, as well as being proud of being skins' said the band.13 **Ibid.**

Peter Mathewson Memorial gig

On Saturday, 12 April, Brutal Attack and Skullhead played a 'Peter Mathewson Memorial gig' at the Marlborough Social Club, Newcastle. The redirection point was Yates's Wine Lodge opposite Newcastle Central British Rail station. A minibus of skinheads made the long journey from London. David Webster still smiles about the reception they received: 'I remember us walking into this pub before the gig where a few of the locals took great exception to London skinheads in their boozer. Lucky for us it didn't come to blows as they were massive guys. They sure make them big up north. They were like miner types and let's not forget they were having a raw deal at the time. Guess they saw us as Thatcher's Boot Boys, assuming as everyone did that all skinheads were against anything left-wing especially the unions. But in actual fact I had a lot of sympathy for the miners and supported their cause massively. I'm pretty sure Ian would have supported their cause too. Quite ironic really that Ian and Mensi should have something in common. What a funny old world!'

Similiarly, Posty Rob recalls a frosty reception: 'When we arrived at Yates we were told to get out of the way by the local skins. Rumour had it that some Newcastle United fans had been attacked by rivals and they were out looking for revenge. Also, at the venue, a skinhead who was playing pool was hit with a pool cue by a local in an unprovoked attack. The local then casually walked off!'

Quite by chance 'Jim the Skin' from Berwick in Northumberland found himself at this concert. He went along because it was a skinhead concert; he knew absolutely nothing about the bands. The concert proved a revelation. This is his long and detailed story of music, politics, trouble and one or two brushes with the establishment along the way:

I was born in Plymouth in 1966 into a poor single-parent family looked after by my Father and my Grandparents on my Mother's side. Growing up was like any other working-class child. Bomb-sites and rampaging through the streets until we were hungry or everyone else had gone home. Things didn't really kick off with me musically, politically or even sexually until I reached Secondary school after failing my 11+ exam. However, once there, things exploded on all three fronts.

It was 1977 when I first walked through the gates of Penlee Secondary with my head full of wonder and dread. I was now with the 'bigger boys' whose tales of violence were legendary. I quickly settled in, finding my feet and making a small group of friends. These friends were the 'inbetweeners,' not hard and chaotic and also not the nerds, but they knew what was what and who to avoid as did I. However I was always drawn to the 'dark side' and tales and witnessing the exploits of the older lads the more I wanted to be like them. Not only did it look fun but they also seemed to get the birds, something I was yet to experience (not that I'd knew what to do once I got there). Another thing I noticed about this group is their different syle. I had never bothered with fashion as first I couldn't afford it and secondly I was too busy climbing trees and smashing windows. But this fashion, mesmerising, different and defiantly anti-establishment was something I liked the look of. It was Punk, or at least a watered-down, schoolacceptable version of punk. So to ape these 'apes' I hounded my Gran for a pair of cherry-red Dr Martens which were purchased one Saturday in a shoe shop opposite the giant Co-Op in Derry's Cross, Plymouth. (Gran thought the boots looked like trouble, but I was her 'little soldier' and got most of what I wanted within reason.) The Sta-Prest got shorter, however my hair got longer. I liked to think that I was bucking the trend but it was actually down to not having the bottle to get it cut. Anyway I was still hanging around with 'the inbetweeners'

with bouts of leaning against walls with the harder lads.

During this period not only was I becoming more aware musically as Punk was at its height (1979) but also politically as the country was straining under various factions fighting for power. This awareness was not because of the politics but because of the violence and unrest that was being beamed into our houses every night on the six o'clock news. Why was this happening? Why was everyone fighting? Who cares, I want some and went out of my way to become an agitator, well a secret one anyway. Scratching or scribbling big A's in a circle wherever I went. Did I know what it meant, socially yes. It meant getting up the noses of people. Politically no, I'd seen it on walls, heard the establishment 'coating' it off and on my turntable with Johnny singing about it being in the UK. I also started going to Plymouth Argyle FC as you could guarantee a punch-up every other weekend. I was crap at this but I always say 'it's not the winning but the taking part that counts.' Anyway the reports in the midweek Evening Herald kept me going back. I scanned the numerous photos of gangs of 'Maggie's Boot Boys' going at it across the terraces but alas I was never in any, Bollocks, and as my teachers always said 'Must try harder,' which I did.



WHITE POWER MEMORIAL GIG



FEATURING

BRUTAL ATTACK

From Lendon

SKULLHEAD

From Newcastle

SATURDAY 12th APRIL £2.00 With Ticket or £2.50 On the Door

Re-direction, etc. . .

MEET AT YATES' WINE LOIGE BETWEEN 6.30pm AND 7.00pm (opposite Newcastle Central British Rail Station)

TICKETS and details available from:Colin Todd,98 Buckingham Street,Elswick,Newcastle Upon Tyne,NE4 5QR Telephone...272 2870.

It was about this time I starting hearing about scraps that the older lads were getting into on a weekend with 'the reds.' 'The Reds'? What were these? Do I ask and get ripped apart for not knowing or do I just listen and learn? I went for the latter option.

'The Reds' by all accounts were traitors, scum who hated Britain, Commies, and the weak and they must be attacked at every level to stop this treasonous takeover. (This in part was actually the truth.) This was my sort of carry-on. Not only organised trouble but also against Britain's enemies. It was a win-win situation as far as I was concerned.

Before this crusade could be realised I was brought to the attention of a gig coming up. Now I had been to a gig but everyone who was anyone was going, so three weeks of not eating lunch and saving my dinner money I had enough for this gig. It was to be played at the Fiesta Nightclub in Plymouth and the bands playing were the Specials, the Selecter and Madness on the infamous 2 Tone tour of 1979. Now this was completely by accident as I would not be seen dead near Mods, but I'm glad I went as it blew me away and led me on to becoming a Skinhead. The place was 'what I thought,' packed with Skins, Rude Boys and Boot Boys, all in their own little gangs. I'd never seen so many angry youth in one place before. Little gang fights were kicking off all around and you had to be on your guard and not leave your gang. Going to the toilet was a right chore. Either sneaking in, piss as fast as you can and out, or all 20 of you on a mass piss break. Anyway, that night changed my musical outlook and realised it wasn't just punk or get stuffed. There was a world out there to listen to. Next day the bragging rights were mine; well, they were after the bigger lads had finished. I never saw any Ska bands again until Madness on the first of their numerous 'comeback' gigs at Finsbury Park. However, not only has the music stayed with me but helped me appreciate other genres of which I listen to daily. Incidentally it was here I picked up my first bit of political literature, The National Front News, and this was to lead me on to my political lifestyle.

My first political outing was a National Front march through the middle of Plymouth city centre, organised by (I think) David Merryweather in 1980. However, before the march we were to attend a counter-demo organised by the Anti-Nazi League outside Plymouth civic centre. Now when I heard attend, I thought go and make ourselves scary and say our piece, not the Rorke's Drift it actually became with waves of 'anti-nazis' attacking us from all sides. Now I don't mind admitting I was 15 and crapping myself as 20 of us fought off three hundred rabid SWP, who should have actually killed us, but their inability to keep the pressure up enabled us to break the place up and escape with only minor injuries. Job done. The rest of the day was a bit of an anticlimax really with four hundred of us marching though the town centre with no opposition, flanked by police to the outskirts of town for the meeting to be held in the car-park as the meeting hall wouldn't let us in. Monday at school was fantastic as I regaled tales of dare-doing, rescuing children from fires, fighting tigers and destroying 'the Reds.' I was hooked — this quiet, not-out-of-the-ordinary boy was doing something different and for what I thought was a just cause. I read everything I could about how the 'traitors' were ruining my country helped along with the bosses who were intent with swamping the country with cheap labour so they could make more money. A note of interest is that there was only one non-white in my school called Shupak Uddin who we all bullied (even the 'right-on' teachers), and it was rare to see a black person in Plymouth in 1981, so my political leanings didn't come out of a visual one but more of a troublesome/ antisocial one which then manifested into belief.

Even though there were coaches away to places as far as London for NF marches, I didn't go as I didn't have the money, I didn't travel well and anyway my Grandparents (who I was living with by then) wouldn't let me. Haha. So I had to wait for the next Plymouth NF march. It came in May 1981 whilst Britain was burning under a storm of race riots that spread across Britain that year. Brixton, Toxteth, Tottenham, Bristol were the major ones reported on but through the grapevine (no Internet or mobile phones then) there was unrest in Leeds, Nottingham, Leicester, and numerous towns and cities with large non-white

populations. The Plymouth NF's turnout was poor with only two hundred turning up due to reports in all the local newspapers for weeks of the oncoming 'riot.' However, these two hundred were hardcore, looking for the battle. Anyway, same spec as last time, straight into the 'lefties' holding their 'preaching to the converted' demonstration at the civic centre. This time there were more of us and we were more organised and vicious. There were more of them but they just scattered, leaving us to batter the speakers, the brave and to break the place up. Job done (again). This was followed by a quick march up through the deserted and boarded-up town centre, flanked by hundreds of coppers and just as many photographers. I was a star, well I felt like one anyway.

Next Monday at school I was fielding questions from the adoring and awestruck crowd. All right then, my mates, the inbetweeners! Wednesday, however, took an unexpected turn when I was summoned to the Headmaster's office. 'What's this?' Mr. Russell said as he showed me the front page of the local paper. There I am holding a NF placard whilst goose-stepping up Royal Parade. Oh dear. Anyway, I am suspended forthwith whilst they prepared the way for me being expelled. Off I was sent with a letter of explanation for my Grandparents. Didn't feel so clever or brave now. Grandad was called home from work by my Gran who was having a meltdown. Stern talking-tos crossed with understanding of where I was coming from helped matters, and after a day of phone calls and clandestine meetings by my Grandad I was back in school the following week. Grandad, it transpired, was head of the Masonic Lodge in Devon. Get in.

Not much political activity happened after this for me in Plymouth, not because I wasn't allowed but because of the internal struggle the NF was having at the time. Most of my mates went on to the British Movement which was a more overtly Nazi and violent organisation and the NF died in Plymouth. As there were no organised BM groups in Plymouth our time was taken up with spray-painting BRITISH MOVEMENT everywhere, hanging around Union Street where all the prostitutes, sailors and clubs were, shoplifting and nicking anything that wasn't nailed down, football hooliganism and generally being a pain in the arse. This, however, got me into bad trouble and after a long charge sheet that included fraud, theft, arson and being a twat, I was ordered by the Judge, who Grandad the Mason knew, to leave Plymouth to live with my Dad and stepmother in Berwick-upon-Tweed or face a lengthy borstal sentence. Goodbye the south, hello the north!

I arrived by train in this small northern town in the early months of '82. It was raining. I was 15, cold and knew no one apart from my Dad and stepmother. Home was a comfortable two-bedroom council house on an estate that overlooked the harbour town, population 25,000, and was at least an hour away from civilisation as I knew it. As I had done my exams and had obtained five GCEs it was decided by my probation officer that I didn't need to return to school as I only had a few months to go until my 16th birthday. That'll do for me. Time was spent with exploring or shoplifting from Woolworths, Boots or the other big High Street shops, and as I hadn't started drinking yet I was watching a lot of telly and listening to music which I would get from the independent music shop in the town centre. Music at this point was becoming politicked with Oi! mainly being right of centre and 2 Tone being left of centre, or that's how it I saw it anyway, and listened to and loved both. This boring existence went on for a few months. However, the relationship with my stepmother was getting strained to say the least. A month before my 16th birthday I was out of the house and living rough. This was actually a blessing and pushed me towards living with another skinhead called Charlie I had met and befriended. Charlie lived on another council estate in a house with three of his four brothers and a dog called Fuckwits. It was like the Young Ones. I was Vivian.

For the next couple of years my life was not political at all and was taken up with drinking, fighting, stealing and again being a twat, at which I excelled. My musical tastes had drifted back to Oi! and I attended quite a few gigs, Toy Dolls, Damned, Exploited, UK Subs etc., etc. where the chance of disorder was guaranteed. Due to the high unemployment levels that successive governments had created then, the Youth Training Scheme was the order of the day for most youth and that included me. A generation was paid £25 per week to sweep some corporate's floors as it kept us off the unemployment figures. This droll existence lasted until April 1984 when I went on holiday paid for by the government. When I say holiday I actually mean borstal. A range of charges, a Test Tubes 'PRICKS' T-shirt, a number 1 crop and SkinS tattoo on my forehead ensured that the Magistrate took pity and gave me a lenient sentence. What was I thinking? But hey, that's the beauty of youth, you don't. Oh, how me and my prison escorts laughed as I was driven one hundred miles to Medomsley Road, Consett Young Offenders Institute for six months' rehabilitation. I was shitting myself. This, however, was where I was reawakened to my political side. After getting over the shock and that my mate who was also there telling me he was out the next day, I quickly settled into the strict regimen of physical education and work. The place was full of skinheads with the majority being political. After being out of the political scene for two years I was interested to know what was going on. Well, the biggest thing was that the BM had folded as the leader, Michael McLaughlin, had been leant on by the police and the NF was back in. Not as strong as '79 but more violent and direct. That'll do, where do I sign? Six months came and went and I came out fitter and stronger than I had ever been in my life.

On my return to Berwick I quickly slipped back into 'twat' life and was living in a halfway house called the Royal Hotel organised for me by my probation officer. You might as well have called the place Ali Baba's with the amount of 'ne'er do wells' in there. Good crack and never a dull moment though. Determined not to stagnate I contacted the Newcastle NF organiser and before long I was getting involved in punch-ups at the Monument, Gateshead and the train station usually on match days supporting Newcastle. This in turn led me to riot at many a major club's ground picking out 'foreigners' for particular attention. I was arrested after 60 of us went to watch Berwick Rangers play Forfar only to cause a riot when we tried to reclaim Scotland. The Jocks had other ideas about this. I was released after two days and a special court with a £20 fine.

Newspapers and leaflets were taken to grounds and how we chuckled as the Geordies sang 'Geordies are white' and we rose in *Bulldog*'s hooligan league table. One particular awayday I remember was going to Chelsea v Newcastle by bus with the Newcastle Mainline Express (NME) hooligans. I was getting this bus as I had arranged to meet other NF members in London for a demo. Anyway, the upshot was a chaotic and fun weekend resulting in trashed pubs, ground and property, mass crowd trouble, stabbings, setting a pub on fire, theft, aggravation and graffiti. All in the name of nationalism, of course. Job done I thought. Still never got to that demo.

Back in Berwick I was still doing the same old same old when one Saturday in April '86 I was in Newcastle getting a new pair of boots when a couple of skins approached us and said that a couple of skinhead bands were playing that night in Newcastle. We were told that Skrewdriver were not to play that night due

to Ian being jailed. I quite clearly remember this as I replied: 'Christ, don't tell everyone at once.' Now I had heard of Skrewdriver but not really listened to them. I'm in. Meeting point was at Yates Wine Lodge outside the train station at 6 p.m. We got there prompt and were greeted with around 150 skins mostly dressed in black. This gradually grew to around three to four hundred. Unfortunately, the NME (the hooligans and not the paper) found out about this and even though they thought the same as us, a fight was a fight and so steamed into us with Yates being wrecked and chaos ensuing. The light in this dark tunnel was me being able to nick a load of lager. The police soon turned up and turfed us all out. Next pub up the Westgate Road, same thing happened (except the lager liberation), pub wrecked and bleeding heads on both sides.



Brutal Attack — Marlborough Social Club, Newcastle (picture by Jim the Skin)

The gig was held at the Marlborough Social Club on the Westgate Road, Newcastle, and was a surprise, to say the least, to the management when four hundred nazi boneheads goose-stepped through the front door. However, they were good as gold and let everyone in without any fuss, making sure they stood rigid to their licensing conditions by getting all of us to sign in as guests. I've never seen so many Adolfs in one place before: Adolf Smith, Adolf Wright, Adolf Brown etc., etc... The place was a typical northern working men's club, down-to-earth, clean and cheap beer. Brutal Attack and Skullhead played. Both good bands, I thought and still think. The gig passed off without any incident, with the manager actually thanking us after and saying that his attitude had been swayed in favour of us. One thing of note I should mention was that Nick Griffin and Derek Holland were punting out a load of Skrewdriver and associated stuff through the White Noise Club. I bought White Power, 'Invasion' and 'Voice of Britain' on 7" vinyl whose picture covers I still have in immaculate condition. The gig stopped at 11 with us all moving on to an alternative club called the Mayfair where we took over and terrorised the Goths and Punks until the small hours. I would say this one gig was my pivotal inspiration moving from skinhead to political skinhead, and even though I had been involved in NF activities they seemed tame and were led by people who seemed to have a different agenda to

the rank and file. We wanted to laugh, pose and riot. They seemed to be always hiding the motive for things and using us to further their own financial standings. They didn't even dress like us, were always older and a different class. Anyway, soon there was a 'new kid on the block' and this new kid was called Blood & Honour.

To return to the gig, there was only one word to describe it and that was poignant. After the gig, Skullhead were told that they had landed an album deal with Rock-O-Rama Records. The band was pleased, obviously, if not a little surprised because they fully expected that they would have 'to break into the vinyl scene with a single or a track on a compilation LP.'14

Interview with Kev Turner of Skullhead, fanzine Unity no. 1.

WHITE NOISE SAINT GEORGE'S DAY!

featuring BRUTAL ATTACK and from Newcastle: SKULLHEAD

19th April 1986 Admission £3-on the door £3.50

Recirction: LONDON BRIDGE tube 7.00 - 7.30pm

Concert ticket stub, stamped National Front on the rear and numbered

St. George's Day!

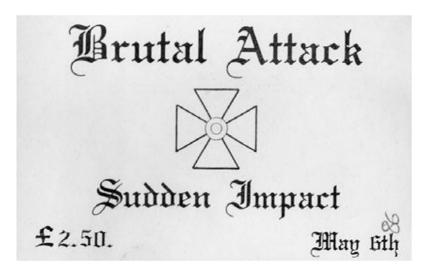
On Saturday, 19 April, White Noise celebrated St. George's Day with a London concert featuring Brutal Attack, Public Enemy and Skullhead. The redirection point given was London Bridge tube station. The venue was the nearby St. George Church. Luc Taymans of fanzine *Pure Impact Skins* was over from Belgium for the concert:15

Fanzine Pure Impact Skins no. 3, 1986.

So we arrived at the meeting point, at London Bridge, where we met some skins who we followed to the gig. The gig was to be held in an old chapel, yes it's the only place where the NF can organise its meetings and gigs. About three or four hundred skins packed the house, also some punks and members of the NF. Before, during and after the gig some skins shouted 'Nigger nigger nigger' and everyone answered 'out out out,' a great atmosphere. First band on that night were Skullhead, a young but promising band, they did a good job and played 'White Power' in tribute to Ian Stuart, jailed at that time, which was well-received. Then came Public Enemy who played a short set with some mistakes. During their set, Paul of *The Truth at Last* fanzine fame jumped on stage showing a Nazi war flag, most of the audience started sieg heiling. And then came the last band of the night, Brutal Attack, incredible, amazing, one of my favourite bands at the moment, they've just released an ace LP and put on a memorable performance. Ken the singer is a great showman and gives all he can to the crowd. During one of their songs 'White Pride White Passion,' which has the line

'And my guardian angel at my side,' he took his bird in his arms while singing. He also showed a flag with a sunwheel. Only technical problems could stop him. But what a strong set it was. After the gig the fun wasn't over, when we went into the tube station a fight began against some niggers. After a bit of kicks the cops came and tried to arrest some skins, a mini-riot erupted with everyone beginning to kick them with fists, boots and bottles, and beer cans began to flow right in the cops' faces. But more cops came, arrested some skins and made us leave the station. So we walked to the next one, the cops came with hounds to see if all was in order, we then caught our tube back to the hotel.

Posty Rob is convinced that one of those arrested during the fracas at the tube station was the NF organiser for Hounslow. The West Middlesex NF reported in December: 'Hounslow Branch Organiser and Directorate member Phil A was jailed this month on trumped-up charges resulting from a police attack on NF members at the St. George's Day Pageant. Yet again this shows the State's paranoia at the growth of the NF and its determination to smash us.' He was sentenced to six months 'for assault on police' and served time in HMP Pentonville.





More concerts followed. On Tuesday, 6 May, Brutal Attack and Sudden Impact played together. [The venue is unknown to the author, but may have been the Ship, Croydon.] Tickets exist for the concert.

Originally planned for Saturday, 14 June, but rescheduled to Saturday, 28 June, a skinhead open-air festival was held in Consett, County Durham, featuring Skullhead, Section 5, Condemned 84 and Vicious Rumours.

On Thursday, 10 July, Brutal Attack headlined at the St. Helier Arms in Carshalton, Surrey, with Sudden Impact in support. The concert was organised by the Rose of England Scooter Club.

Public Enemy

Public Enemy broke up soon after the St. George's Day concert. After sacking Paul Burnley and dropping their political stance, there was really no way forward for them as

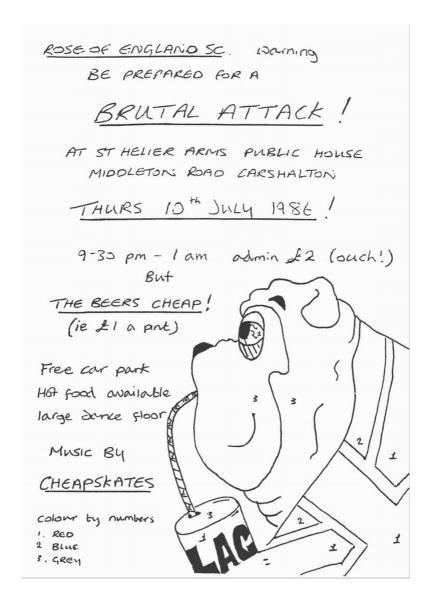
a nationalist band. Guitarist Dal Mumford later joined Vicious Rumours, but proved a time-waster. Anyway, Public Enemy also wrote and played live a number of songs which were more outspoken than those which had made it onto vinyl: 'Smash the System,' 'We're the Elite,' 'IRA Bastards,' 'Skinhead,' and 'Whites Unite,' undeniably their most racist song with such lyrics:

The National Front will march till their dying day
The National Front will march and we will have our say
Think about our future for the Union Jack
Immigrants taking over send the bastards back
Ruining our future nicking all our jobs
Everywhere you go they open a corner shop
The white man is losing out so we got to fight
The white man is losing out white man must unite

The NF splits

During the summer of 1986 the National Front split into two: on the one hand was the Official National Front led by the young radicals Nick Griffin, Patrick Harrington and Derek Holland who had embraced the ideas of the Third Position and the Political Soldier years before;16 and on the other was the National Front Support Group or Flag Group led by traditionalists Martin Wingfield and Ian Anderson.

In this way, philosopher Julius Evola and Corneliu Codreanu, the charismatic leader of the interwar Romanian Iron Guard, emerged as the new heroes of the NF Political Soldiers.



Under the leadership of the self-styled Political Soldiers, the Official NF lost interest in electoral politics, preferring a more revolutionary, Third Positionist strategy. The cornerstone policy of the NF to halt any further non-White immigration into Britain and repatriate all coloured immigrants was abandoned in favour of racial separatism.

As for Ian Stuart, he stayed loyal to the Official NF, convinced that they were more likely to further the cause of Rock Against Communism, although he refused to disown Joe Pearce, still in prison, who chose the Flag Group. Moreover, Harrington and Holland managed to poison Ian Stuart against Ian Anderson of the Flag Group by claiming that he had ripped off Skrewdriver and Brutal Attack.

Following Ian's release from Her Majesty's Pleasure, the NF launched the *White Noise* magazine, which ran to eight issues. *White Noise* covered the nationalist music scene and promoted the White Noise Club, which was introduced as follows: 'We are a

nationalist music organization promoting European nationalist groups who are mostly ignored by the left-wing and capitalist music media. We will be interviewing leading personalities on the rapidly expanding nationalist music scene. We will be reviewing concerts, records and tapes, and will provide a service to distribute the music of bands whose records and views ensure that they are not available in the State-run shops in your countries.'

Ian Stuart also saw the role of the White Noise Club in very specific terms: all profits were to be ploughed back into creating the chance for more nationalist bands to record and release records.

On Saturday, 30 August, Skrewdriver headlined the White Noise Club 'Summer Festival' held at Halesworth, Suffolk, with support from British Standard, Prime Suspects, Sudden Impact, Skullhead and Brutal Attack. Tickets for the festival cost £4.50. Skrewdriver featured a makeshift line-up including Andy Nunn on bass, who had previously played bass for Brutal Attack. [Jim of punk band Chaos may have played drums.]



For British Standard, who were back from the dead with a new line-up, this was their second ever gig, but they impressed even if vocalist 'Lorraine did look nervous up there on the stage.'17 The festival brings back fond memories for Jim Boland, the drummer of British Standard:

Gordon of Prime Suspects, correspondence 2012.

The White Noise festival came about for us through getting in contact with the NF paper *Bulldog*. There was a bit in it on the bands and a contact address so I wrote away and sent a cassette of one of our band practices. A few weeks later we had our invite to play at the White Noise festival. I can remember getting on the bus for London with guitar, bass and carry-out (our alcohol refreshments) then meeting up with friends from London before getting on the bus to the festival. We were one of the first bands to play. There we were up on stage, looking out at the crowd which we all thought was a great moment. I can honestly say that we played our set spot-on. I think we were all surprised just how good we played on

the day, also with the sound system which made it even better. I know that at our practices either one of us would sometimes be out or make a mistake, but on that day from what I can remember we played our set without any hiccups. If we had made a mistake we would have slagged off the person afterwards and no words were exchanged. After our set, we came off stage to the sight of young lovers sneaking off over the fields (we all know what for). A few people came up to us after the set and said we were good. As we were one of the first bands to play we could now relax, enjoy the rest of the day and take in the other bands. I thought Skullhead were good, but Brutal Attack, who I have always liked, played a great set. Talking to Ian Stuart after the festival, he said he thought we were the best band on the day. Now that's saying something! The festival remains the highlight of my time with British Standard.



Gordon of Prime Suspects said of playing this particular festival: 'Danny had a bad gut. We thought maybe too much lager, but it actually turned out to be appendicitis. I seem to remember Spike taking him to Nick Griffin and his wife Jackie, who was a nurse and gave him something for it. Nevertheless, we carried on and played the set okay afterwards apart from one number where three members were playing three different songs!'

For Sudden Impact from Croydon, this was only their third ever gig. They failed to impress.

Kev Turner of Skullhead remembers more about the performance of Skrewdriver than his own band and for all the wrong reasons: 'Ian had not long got out of jail and he got stupidly drunk before he went on stage and couldn't remember the words to the songs. The band he had playing for him were all over as well. Paul Swain had recruited them when Ian was in jail. They were hippies and they were stoned. The whole thing was a shambles. Luckily the crowd knew the words and sang most of Ian's lyrics for him.'

Glyn from South London believes that he attended this festival and that it was his first live experience of Skrewdriver. This is his story:

I was born in a little village in Kent called Paddock Wood and lived there till I was nine years old, then up till I left home at 18 we moved several times around Kent and Sussex. As a youngster I was brought up listening to Reggae and Ska music as I have older brothers and two of them were Skinheads. I had my first pair of boots and cropped hair for my ninth birthday in 1976. With my parents divorced, I lived with my mum and as she had five boys having short hair was not a problem for her. She never really had a problem with how I dressed as I used to say to her I don't want to dress like everyone else and I like to stand out. I then got into Madness, Bad Manners, the Specials etc. before getting introduced to Punk and Oi by a punk friend of mine at school when I was about 13. My first gig was to see Anti-Nowhere League at the Victoria Hall, Southborough near Tunbridge Wells (where they were from). I was 14–15 and went with a couple of mates from school. My life changed when I moved to South London in 1985 and started to drink in the Horn & Trumpet pub on Surrey Street, Croydon, the same pub where Ken McLellan used to drink in and so did all of Sudden Impact. Also, I experienced quite a few problems being a skinhead in London; I grew up in small villages and towns in Kent and Sussex where there were not many Blacks and Asians and the ones that were there kept themselves to themselves and didn't bother anyone, but London was completely the opposite. As for the festival, we took two minibuses from Croydon (both filled up). Sudden Impact went down quite well compared to the St. Helier gigs. Skrewdriver, who I had only heard of before, were awesome. Another thing that I remember was security had shotguns trying to get people down off the roofs of the farm buildings! We was supposed to be coming back after the gig but the drivers were drinking and we ended up sleeping in the adjoining field, lighting straw for warmth and light.

Glyn met Ian Stuart just the once and quite by chance: 'Well, me and Tracie (my wife) were getting a train from East Croydon down to see my parents and while we were waiting for the train Ian came down onto the platform to get a train up to London Bridge, and he just came straight over and started talking to us just like he had known us for years. We chatted away about general things until our train came. I had never spoken to him before but I did think he was a really nice bloke.'

Like Glyn, David Webster attended the festival and recalls: 'It was a trouble-free day of much drinking and jumping about with right-arm action from bands and audience alike in full flow. Skrewdriver may not have gigged for a while but the supporters had not gone away.'

Max, an Italian skinhead who attended the festival, wrote a letter about his day to a fanzine back home, which decided to publish it:18

Italian fanzine Kriminal Class no. 9, 1986.

There were roughly five or six hundred skinheads, of which half were Europeans (Belgian, Dutch, German, French, Italian plus more from other European countries) — the cream of Europe (Europe Awake!) Right-wing personalities, such as Beber from Brutal Combat, were in attendance of this festival. I have

never laughed so much in my life. Ian was very drunk and couldn't take anymore! Anyway, the Skrewdriver line-up has changed: Guitar - Paul Swain ex-4-Skins with a spider tattoo on his neck, well now he's a Biker; Second guitar - Tartaro, who is the most terrifying-looking member of the band (another Hell's Angel). He gets on like a house on fire with Paul Swain and together they give Skrewdriver a heavier more metal sound. Word is that Skrewdriver now only play metal, but that said, they also delivered the old classics, such as 'Back With a Bang,' 'Anti-Social' and all the songs from the Hail the New Dawn album (the 'Hail the New Dawn' song itself being played twice). Moving on with the new line-up: Bass - the last surviving skinhead in the band and a Punk/metaller on Drums. I think that between the band members, no one is really interested in the National Front. The five of them have already played two or three times together and musically, they complement each other nicely. Let's proceed with the order the bands played in. We had Skrewdriver, Brutal Attack, Skullhead, Sudden Impact, British Standard and a few others with lesser-known names that started the festival off. The best of the lesser-known bands, which started the dancing off and whose name I do not know were fronted by a female vocalist — a skinhead girl. [That was British Standard.] Not only was she a good singer, but was attractive too. They had a typical Oi! sound. There's not much to say about the other bands, perhaps due to the fact that usually at the start of these type of events there's a bit of chaos. Perhaps this is due to lack of practice and inexperience? Fuck knows the answer! They were all playing out of tune and Tartaro and Ken McLellan were looking on, one holding his head in his hands and the other shaking his head. Brutal Attack are quite good and they played a song from the album, some new tracks and some old. They also played 'Free Joe Pearce.' Now let us move to the main attraction, not 'them' but 'him' — guess who?! Ian, since the sound check earlier, was very drunk. Skrewdriver began to play and Ian couldn't remember anything, including the order of the songs. He kept saying that the stage was covered in empty beer cans, but they were mainly his! And so he continued, with a bottle in one hand and a mike in the other. The crowd was dancing so ferociously they nearly broke through the line of security who were all the size of Nicky Crane. At one point a lot of the kids managed to get on the stage and were throwing themselves into the crowd. At the end even Tartaro was saluting among a sea of shaven heads and he and Paul Swain were playing crazy guitar riffs as if they were in AC/DC (the crowd was going wild). After a while it all came to an end. There were around 20 skinheads on the barn roof and it gave way under their weight. At one point during the band's performance, Ian was holding a mike in each hand as one had conked out. He was acting the clown pulling funny faces and sticking the mikes in his ears! Every so often he seemed to have moments of clarity, but at one point he was heard telling Paul Swain he could not remember the lyrics to 'White Power'!! All this is no lie and you had to be there to see it. At the end, poor Ian was trying to find a seat on the coach. I don't know if he found one, but I did see him fall into a ditch beside a field. Maybe he got lost in the Suffolk countryside? Luckily it was a summer festival and not a winter one as the temperature would have been sub-zero.

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THE STRENGTH OF A NATION LIES IN IT'S YOUT

Skrewdriver are back on the road as you well know, and they will be playing on the 20th of Spiteber in a village near Slough with Brutal Attack. I coaches holding 75 people each will be leaving from outside the Hammersmith Odeon on Saturday evening at Spm. As we are only taking 225 people on the coaches, you must get a ticket in advance by sending a £5.00 cheque or postal order made out to Skinhead Productions at the above address. Do it right away if you do not want to miss out. Once all the tickets are sold, the late writters will have their money sent back to them. At the gig there will be 2 bars selling draught lagers and spirits at cheap prices, there will also be food on sale. The Skinhead disco will also be playing at the gig. The £5.00 ticket covers your travel to and from London, and your entry to the gig. Anyone who wants to drive there themselves must also write in for a ticket which are £2.00 per person. They will also get a map or can follow the coaches.

PS. SEND STAMPED SELF ADDRESSED ENVILOPE.

Flyer for Skrewdriver and Brutal Attack concert on Saturday 20 September, which did not take place

Despite the intermittent rain, the 'Summer Festival' was deemed a tremendous success, attracting over 650 people, some of whom had travelled from France, the Netherlands, Belgium, Germany, Greece and Italy. 'It was a great demonstration of European solidarity,' proudly boasted one review.19

Fanzine White Noise no. 2, 1986.

Skrewdriver had now started to attract a great deal of attention from America. Representatives of a group called WAR [White Aryan Resistance] had even attended the Summer Festival in Suffolk to see Ian and the band in action. In a bid to bring Skrewdriver to America in 1987, WAR, the Illinois Ku Klux Klan and the Chicago Area Skinheads set about raising the necessary funds. White Power tapes of Skrewdriver and other bands were sold through the Illinois-based Romantic Violence, with all proceeds going towards bringing Skrewdriver to America. Skrewdriver never made it to America.

On Monday, 6 October, Vengeance supported Condemned 84 at Santanas in Norwich.

On Thursday, 16 October, Skrewdriver played the St. Helier Arms in Carshalton, Surrey. Again Andy Nunn was on bass.20 Sudden Impact supported. Glyn from South London attended this gig and all subsequent gigs at the St. Helier Arms: it was only a short trip on the 157 bus from his local. The gig was reviewed by 'Buster from Kent' [Nick Rich]:21

Andy Nunn died on 29 January 2014.



Andy Nunn with a distinctive throat tattoo playing bass for Skrewdriver

Skrewdriver took to the stage to the sound of Swainy knocking out the National Anthem on his guitar and Ian launching into an attack on the Jews, Blacks, Pigs etc. and other enemies of the White Race. This led into their first song 'White Power,' and the crowd responded with a sea of Nazi salutes. This is what we want, not the Commie Oi! shit of Oi! Records. Fuck off and die Roddy! Drumming was spot on and even when Ian lost his way, which I put down to a poxy P.A. and Ian being a bit pissed, the spirit survived with songs like 'Nigger, Nigger,' 'Free My Land,' 'Hail the New Dawn,' 'I Know What I Want,' 'Back With a Bang' and 'Voice of Britain' and all the rest of it. To me, this band can never go wrong. They pulled a crowd of around 400 NF and BM skins, blokes and birds. No aggro, no fights against each other, just White Unity all the way... All in all, this gig was a great night out and I don't think any other gig will better it in any way. Except maybe the White Christmas gig perhaps. Sudden Impact were good as well, but I don't have a lot to say about them. That was also their farewell gig. They ain't been going long either. Anyway, I'd give 9 out of 10 for the gig due to the poxy P.A.



However, many would disagree with Buster. Some have described Skrewdriver as a shambles and even Ian Stuart had to acknowledge that they had 'played really badly.'22 The 'white magic' had gone or so it seemed. Plans that Ian Stuart had for Skrewdriver to record a new album in October, which was moved back to December, and 'play three White Christmas gigs at three major locations' never materialised.23

Interview with Ian Stuart, Australian fanzine *The Storm Troop* no. 1, 1987.

Interview with Ian Stuart, White Noise no. 1, 1986.

By the end of November, Skrewdriver had a new line-up.24 Ulsterman Merv Shields was recruited to play bass. He said of joining the band:25

Interview with Ian Stuart, fanzine *Boots 'n' Braces*. Interview with Merv Shields by Ainaskin, October 2011.

Basically I came to London as a punk in 1983 but I had embraced the skinhead culture since 1979, so with my Protestant work ethic I decided to seek work and it was easier to dress smart in order to substantiate this. I knew Adolf through pubs and gigs and he got me a job working with him humping antique furniture at a shop in Islington. I happened to mention to him that I had previously played bass in a punk band and when Adam Douglas left he mentioned my name. I'd already seen the band a few times, embraced their politics and liked their music. So Ian suggested I come down to Mark's for an audition, played along to a few songs and was asked to join. I joined the band around September/October 1986. Adam Douglas had just left but I remember him coming over from Orange in France where he was serving with the Foreign Legion. Paul [Swain] was still on the scene but had turned Biker. My initial recruitment was held at Mark Sutherland's house/rehearsal studio in Bow, East London where he commented that my Eros Mark 2 bass sounded like a wet fart. I was then supplied with a Fender Mustang bass with a short neck which had allegedly been stolen by Sid and Nancy from a rehearsal room in North London. I rejected this as I was six foot tall and didn't equate to playing a short-neck bass...

Martin Cross was recruited to play guitar and joined around the same time as Merv

Shields.26 For Merv Shields, Martin Cross was the proverbial Jekyll and Hyde:27 One interview makes mention of a certain Martin Childs on guitar, which the author has assumed is a misspelling for Martin Cross (interview with Ian Stuart, fanzine *Boots 'n' Braces*, circa late 1986).

Interview with Merv Shields by Ainaskin, October 2011.

He was a shit hot guitarist and what impressed me about him was the fact he was very melodic and competent. In both our cases we were recruited by word of mouth due to the nature of our music. Ross McGarry was later recruited on this basis but the common denominator to all this was a guy called Adolf (Alan Pond). He suggested me and Ross but Martin came from elsewhere which led to an air of suspicion. Martin was an old skin from 1977–78 but due to our close-knit affinity he was always an outsider. Martin and I joined around the same time... Initially I gelled with Martin as we both came on board more or less together but he did have a reputation for violence as I found out to my cost later on... Although we had similar points of view politically regarding Ulster, I found he could freak out at a moment's notice. Even Ian was cautious of him and tried to keep him at a distance.

Martin Cross remained a 'political animal.' Indeed, according to one newspaper article: 'Martin Cross has been picked as the National Front prospective Parliamentary candidate for Dagenham. Mr Cross, 24, says he will postpone a European tour with his band Skrewdriver, if a General Election is announced for this year so he can concentrate on politics. He has been an NF supporter for 10 years and recently returned from a sixmonth NF recruitment drive in Ulster. Mr Cross replaces the former parliamentary candidate, Joe Pearce who quit after a row with party members.'

Sudden Impact broke up and reformed late December with a line-up of Paul Dunbar on vocals, Danny Hooper on guitar, Phil on bass and Andy on drums. Phil and Andy had been recruited from rival Croydon band Short Back and Sides.

On 25 October, Vengeance from Norwich recorded a seven-song demo: six originals and a cover version of 'Borstal Breakout' by Sham 69. The demo cost £1.30 plus postage from the band. Skinzine *British Oi!* reviewed the demo as follows:28 'A great start to a band that I believe will go far on the Oi! network. Their music I can't really compare to any other band as they are a one-off. My favourite song has to be 'Life Sentence' which tells the tale of an evil child molester. The only song I don't like is 'England's Glory' as it should be 'British Glory' (or Welsh). All in all a great start to this band and I now hear that they have more songs to add to their set.' The lyrics to 'Life Sentence' are:

Review, fanzine British Oi! no. 3.

He's never seen the light since that fateful day Never seen the light since they put him away They stuck him in the back of an old bill van A child molester not a man

Evil crime, doing his time Evil crime, doing his time Death, death, death....

He was caught with a child in his arms

But standing in the docks where he lost his calm Putting through grief and strife Justice has been brought now, he's doing life

Now he's in the cells he's getting paid back Day after day he's under attack The inmates chant an evil name A child molester going insane

Record offers were forthcoming and Vengeance fully expected to appear next year on the 'Skins'n' Punks' series of split albums on Oi Records, which was run by Roddy Moreno of the Welsh skinhead band the Oppressed.29

Interview with Vengeance, fanzine British Oi! no. 2, 1987.

Prime Suspects

Besides playing the Summer Festival, Prime Suspects played two other gigs in 1986. The first was in Stoke-on-Trent with Public Enemy. [The exact date of this gig is not known, but may have taken place late spring or possibly early summer.] Lead guitarist Gordon recalls of this gig:

I can't remember the exact date of the gig with Public Enemy, sorry, but I do remember that it was a blinding gig and both bands were really on form. At the end both bands played and sung together. However, this was marred by the fact that Prime Suspects were asked to pay for the mixer desk. Apart from the fact we had no money at all, having spent ours on van hire, diesel etc.. etc., we were unaware we were supposed to pay for it. I remember walking out to the van and confronting the rest of the band about this! It was only the start of things to come!

Danny regarded the Stoke gig with Public Enemy as their best. The second gig was in their hometown of Reading much later in the year. Again this gig sparked trouble in many different ways as Gordon explains:

Danny told me a couple of days after the gig that White Noise weren't happy that we'd done a gig off our own backs and we were to ask them if we wanted to play. I just said: 'Tell them to stuff it. I'm out!' I walked away and never played again for the band. The gig was only done for our own crew in the first place at a pub called the Cap and Gown in Reading. We were supported by a band called White Speed. They weren't nationalist as such, but their guitarist, Tim, was the guy who owned the studio where we practiced. We were banned by the council from playing locally after this event too. Something was written in the *Reading Evening Post* about 'Nazi band start riot in Reading' and yet I don't remember the police intervening that night. So, if there was any trouble, it must have been after I left which would have been very late in the evening.

Gordon had played a total of four gigs with Prime Suspects.30 Gordon also played guitar on a demo recorded by the band:

Interestingly, Danny recalls playing six gigs with Gordon, fanzine *Blood and Honour* no. 3.

The demo (such as it is) was recorded at Reading in a mate's studio. This was stolen from us before it was ever completed. All that's on the tape was the first

sitting, not the finished product! There was no overdubbing done, i.e. me playing rhythm then lead, so it sounds very weak and tinny rather than the ripping raw sound that we normally had. After the tape was stolen we sort of carried on and forgot about it for a while. I don't know who released it, but could hazard a guess. However I'd rather keep that to myself. In fact I only found out two years ago it had been released. I'm unhappy it got released because the sound quality was really crap and also any profits from it went into someone's pocket and not where it was intended to go.

British Standard

As mentioned earlier, 1985 saw the return of British Standard with a new line-up of Lorraine on vocals, Sim on bass, Jim Boland on drums and Cazy on guitar, making them the first ever RAC band with a female vocalist. Jim Boland said of Lorraine and Cazy:

Sim had been seeing Lorraine for a while and when we were talking about getting the band back together we asked Lorraine if she could help us out with the vocals and she agreed. Lorraine already knew some of the songs from cassette recordings of our band practices from the early days. She was a talented singer. Cazy wasn't a skinhead or into the political side of things, just a really nice bloke. He was also really good on the guitar, that made it that bit different. Cazy came about if I remember correctly through Sim as he lived in a place not far from him and I think Sim knew him from school.

Sim and Jim Boland were still active members of the NF, but much more vocal about it this time. When asked by a fanzine what sort of topics they sing about, Jim Boland replied:31 'All of our songs are mainly based on personal experience and observation. For example, our song 'Keep Britain White' is about what is happening to our nation right in front of our eyes! We sing about what is happening and what has happened in the past, so that we can think of a brighter future for this country.'

Interview with British Standard, fanzine White Noise no. 2, 1986.

British Standard contributed 'Keep Britain White' to German compilation tape *Die Netten Jungs Von Nebenan* ('The Nice Guys Next Door'), which featured bands from all over the world, including the Betrayed and Indecent Exposure.32 The lyrics to 'Keep Britain White' by British Standard are:

Tape *Die Netten Jungs Von Nebenan* presented 'My Tomorrow' and 'Judgement Day' by the Betrayed and 'Authority' and 'Rocking the Reds' by Indecent Exposure.

If you stand and look around you
You'll see your cities being taken away
We can only stand and watch them
As the White Youth's got no say
So what's gonna happen in a few more years
When your beloved city's gone?
Just another deal by the politicians
Just another black man's con

We've all gotta stick together We've gotta stand up and fight We'll never let it happen here We've gotta keep Britain White

They've opened up places in every town With their hatred, lies and deals The politicians back them up for this No matter how the White Man feels They expect us to just sit here And watch them take our cities away Now time has come, we've had enough We've gotta keep Britain White today

Other songs included 'Working Class Hero,' 'Skinhead Headlines,' 'Bomb Scare,' 'Smash the Reds,' 'Race and Nation,' 'Overrun' and 'Up for Sale.' 'Working Class Hero' was a personal favourite of Jim Boland: 'The song was about an old man who had fought in the war for this great country only to see it rotting at the core. His sacrifice was in vain, his loyalty betrayed, for in old age he is nothing but a number who gets no respect and no help whereas our coloured friends from far-off lands who basically hate us get everything going. So the song was about this old man.'

'Working Class Hero' about 'British soldiers fighting for Britain in World War II' also confirmed British Standard as a nationalist skinhead band and not a nazi band.33 The band also pledged solid support for the loyalist cause in Northern Ireland and 'Bomb Scare' was the band's way of saying 'how much the IRA were cowards in planting a bomb and running away.'

Interview with Jim of British Standard, fanzine *Short and Sharp* no. 2.

As well as playing Kilsyth Rangers Club in North Lanarkshire with a friend's punk band [date unknown] and the White Noise 'Summer Festival,' British Standard played the Hod Carrier, Leamington Spa on Saturday, 8 November 1986 with Skin Deep, British Born, Close Shave and England's Glory. This was Close Shave's maiden concert. Jim Boland recalls:

The Leamington Spa gig came about because I was in touch with a bloke called Mick from the Coventry area at the time. He was British Movement and asked if we'd be interested in playing down in Leamington Spa. I said yes, of course. We hired a car and Sim done the driving as I couldn't drive. It was a wee trip down to Leamington Spa with our RAC music blaring out and the ones not doing the driving were doing the drinking. We got down to Leamington Spa where we were met by the BM boys from Coventry, who put us up for the night in one of their flats. When we hit the stage we had a minute's silence for our war dead. The whole place paid their respect before the music began. I can remember it was a night to remember! We got a great response from the crowd that night, especially the Coventry and Bristol crews. The whole weekend went down a treat and we made new friends. It's a pity that we all lost contact over the years.

The gig was marred by acts of wanton vandalism, though. The editor of skinzine *Voice of Britain* complained:34 'The upstairs bogs got smashed up and that was before the gig had started. The van window of the P.A. operators was smashed. Various other minor things also occurred. You know, it makes me laugh to see or read people shouting about there's nowhere to go or that there's nowhere for gigs to be held. It's hardly very surprising that pub and club bosses blacklist us if things like that happen to their premises!'

Voice of Britain no. 4.

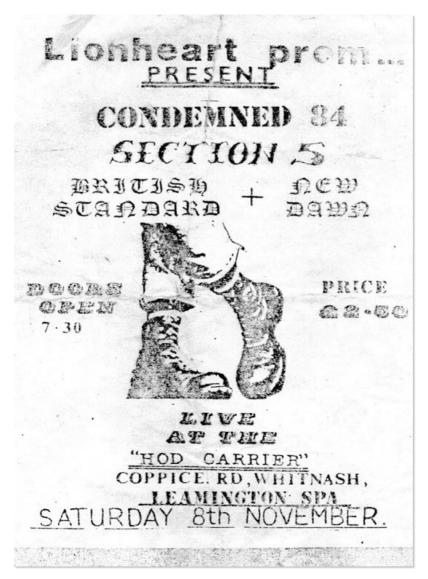
Jim Boland also spoke to one of the blokes in New Dawn about doing a gig together, but it never happened. That same year, British Standard recorded an eight-track demo of melodic punk rock, delicate guitar melodies and endearing, impassioned vocals. Jim Boland said of recording the demo: 'The demo was done in the same studio in Glasgow that we hired for our band practices. Besides that, after ringing round other studios to get quotes to do a demo, it proved to be the cheapest! I think it cost us £60 at the time, but I'm not too sure on that. No one else ever put anything towards the recording, especially Griffin and his White Noise.'

The songs recorded were 'Football Violence,' 'Keep Britain White,' 'The Enemy,' 'Violence, Rape and Murder,' 'Working Class Hero,' 'Race and Nation,' 'Up for Sale' and 'Old Man' whose start is only one or two notes away from sounding like 'Warhead' by the UK Subs. The demo was mainly given away to friends. Tape trading ensured that it received a wider audience. This is one demo that deserves the vinyl treatment.

White Noise offered the band two tracks on the forthcoming album *No Surrender Volume 3*, but nothing came of it, which is not surprising as both White Noise and British Standard were no more by the time that record was finally put out. Lorraine left the band before the end of the year to start a family.35

Her departure before the end of the year is confirmed by a 'Stop Press' announcement in *Voice of Britain* no. 4.

Bulldog Drummond, who was good friends with Jim Boland, was asked to become their singer, but he lived in Bristol. He did not take over in the end and no longer recalls why he didn't do it. Without a vocalist, the band was now forced to cancel a number of White Christmas gigs, which would have certainly raised its profile. Jim Boland, who was sad to see Lorraine leave, also had to rethink his plans to hold a NF benefit gig in Glasgow in the summer with the likes of Skrewdriver, No Remorse, British Standard and two newly formed Scottish bands named Bulldog Breed and National Anthem from Aberdeen. When a replacement could not be found for Lorraine the band folded. Jim Boland returned to London and reveals:



Rare original gig flyer for Leamington Spa

I met Martin Cross when we used to be members of the Dagenham / Barking NF. I was living in Ilford at the time so I got to know Martin well through paper-selling in Barking High Street shopping centre and down Brick Lane as well as other NF stuff. If I can remember right he used to go down the Panther pub with us on a Sunday after paper sales. The pub was in some housing estate just off Bethnal Green Road and was used by the NF at the time on a Sunday. It was roughly the same time as the split as the NF Flag sellers used to use the Ship pub on Bethnal Green Road. We decided to start a band together, but nothing ever came of it. I can also remember bumping into Des Clarke in a pub in the Kings Cross area. I knew him from the odd gig and a few pubs he used with Ian Stuart. He was good friends with Ian Stuart and he asked me if I'd be interested in

drumming for Skrewdriver as Ian was looking for a new drummer and my name had been mentioned, but as I had plans of starting a band with Martin Cross I turned him down. Still to this day I regret not taking that offer up, but that's life I suppose.36

Despite much questioning, Jim Boland cannot recall exactly when Des Clarke asked him if he'd interested in joining Skrewdriver. 'The dates are a blur,' Jim Boland readily admits.

British Born

From the Ibstock/Coalville area of Leicestershire, British Born first started life as an unnamed band in late 1984, but soon split up due to a lack of interest and talent. Vocalist Bevo reformed the band in 1985 as War Machine with a new line-up of Kelly on guitar, Wooly on bass and Steve on drums. Not long after, they changed their name to British Born when they discovered that a thrash metal band already had the name of War Machine. The band was without a bass player for some time following the departure of Wooly. On 9 April 1986, they played their first gig at the Coalville Greyhound with punk band Destroy the Reality. As previously noted, they later played Leamington Spa which the band regarded as their best gig yet because 'the place was packed out.' Spen joined the band on bass towards the end of 1986, shortly followed by Bish on guitar in January 1987. Bish was ex-Destroy the Reality.

The band may not have been into politics, but one of their songs called 'The Real Oi' was strongly tinged with a sense of patriotism:

If we sing about our great land
Or being willing to make a stand
No one seems to want to know
But the more they hate us the stronger we grow

The Real Oi won't die, it never will It's the movement they can't kill Patriotic music for the British youth The Real Oi, music full of truth

There's not many places that want our Oi Most want to search and destroy Skinhead bands and patriotic songs They slag us off and say it's wrong

Garry Bushell's Oi has gone away And the real Oi will have its say No commie shit will put us right Just British Oi for British skins

Other songs included 'British Born,' 'The Law,' 'Kick to Kill' and 'Taken for a Ride.' Most of their lyrics were written by friend Steve Jones who went on to form his own nationalist skinhead band by the name of White Aggression. Bass player Spen left British Born at the end of June 1987 to join White Aggression. He was replaced by George, who was also ex-Destroy the Reality.

Skinzines

By 1986 the first skinhead fanzines or skinzines had started to emerge covering the Nationalist music scene. There was 14-Up (from Scotland), Boots'n' Braces (at least four issues, which is not to be confused with Boots & Braces), Chargesheet (at least 12 issues, but the content changed drastically when Steve Goodman became the sole editor), English Rose (at least two issues), England's Glory (at least six issues), Punishment Block (at least eight issues), Short and Sharp (from Scotland, at least two issues), Skinhead Arrival (possibly two issues), The Truth at Last (at least 13 issues), Red, White and Blue, White Rebellion (at least two issues with the highest Swastika count of all fanzines), Voice of Britain (five issues) and White Riot. Most were very crudely produced, photocopies stapled together, but they served a purpose. Like the first punk fanzines, they helped to spread information and gave the scene a sense of coherence. The fanzines carried interviews with bands, song lyrics, gig reviews, cartoons, poems, articles, artwork and contact addresses for merchandise, fanzines, penfriends and skinhead prisoners. Readers were urged to correspond with skinhead prisoners both home and abroad.

Seventeen-year-old Mark from Coventry started *Voice of Britain* skinzine late 1984, perhaps early 1985, with four or so months between each issue. This is what he said of doing a skinzine:

There were five issues of *Voice of Britain* written, the first one was co-written with a school-friend and good friend of many years. He then baked out and I decided to carry it on. I bought a second-hand photocopier, a typewriter, and through friends in the skinzine world, reading other skinzines, and having tapes of obscure bands etc., I managed to get contact details for lots of bands. English was quite a strong point at school (spelling and grammar etc.) and I thought it was my way of contributing to the scene. But it was also a way to build up friendships and contacts worldwide amongst fellow travellers, so to speak.

Initially, the idea behind the skinzine name was indeed named after the Skrewdriver song... but because we'd set out to be an organ of and a voice for skinheads, we named it *Voice of Britain* for that reason. It wasn't solely aimed at a British audience. It was just that we were living in, and distributing in Britain. There were quite a few non-British subscribers, who had mainly got to hear about us via small adverts in other skinzines. There was always a 'help each other' ethic among most of the skinzine writers the world over.

Whilst I wanted to introduce all bands etc. to my readers, I tried to make my line of questioning a little more interesting or entertaining by throwing in daft questions or humourously worded questions, such as (instead of asking who do you most hate in this world) 'who would you like to see drink a pint of acid with ground glass in it?' and stuff like that. I tried to be a little different. I learned off a good old friend of mine called Vince, who was co-editor of (in my opinion) the best British skinzine *England's Glory*.

There were not many of the first two issues... probably about 40–50... but once I'd got to issues 4 and 5 it would have been well over 150–200 copies, if my memory serves me correctly. I enjoyed compiling them although it was stressful at times, but it gave me an insight into organising things. Although unconnected to the skinzine [the author disagrees], I later went on to form and organise my own branch of the BNP for about seven years, and also became the Assistant National Treasurer of the Party, looking after the then 125 units of the Party, and responsible for compiling sets of audited figures for the Electoral Commission.

The main distribution of my zine was mail order, via adverts in other skinzines, and through trading with other zines and music distributors etc.... I

have no knowledge of my zine being sold in retail outlets, and certainly no such person/s ever purchased it from me for those purposes, as far as I know.

One of the memorable interviews was with Ian Stuart of Skrewdriver whilst he was in HMP Wayland for his assault conviction. As to why, I think mainly through the fact that Ian was looked up to as a leader of 'the movement' (the right-wing skinheads in Britain and Europe), and the fact he was in prison. It was almost like interviewing a celebrity within our 'community.' Ian was loved by everyone as not just a decent bloke, but arguably the best lyricist the cause had ever seen. Everyone in life has a natural talent at which they excel — Ian's was writing lyrics which not only inspired people fighting for the same cause, but also gave people a purpose to keep fighting that cause. His lyrics were pretty much a recruiting/rallying tool to all disaffected white youth the world over.

I did try to launch another fanzine about six months after finishing *VOB*. I can't even remember the title of it, and I was only co-editor anyway. It was more about political counterculture, as opposed to skinzine. Two issues were published but it didn't really take off, to be honest.

Today, I only have one black-and-white poor copy of issue 4 of *VOB*. Sadly, due to a relocation and a police raid on my home a few years back (which amounted to nothing in the end), I had to get rid of an entire filing cabinet of old skinzines, political magazines, scrapbooks, and all manner of interesting reading material and collectibles.

More fanzines followed over the years (in alphabetical order): Aryan Warrior (at least two issues), Blood and Honour (at least three issues, not to be confused with the magazine of the same name launched in 1987 by Ian Stuart), British Oi (the longestrunning skinzine chalking up over 30 issues), British Patriot (at least six issues), Cry of Havoc, Fire and Ice (at least two issues), Hail (at least eight issues), Hammer of Thor (at least five issues and issue n° 5 was a summer special), Impact, Last Chance (16 issues), Look Ahead (at least two issues), Offensive Weapon (at least four issues), Onward (two issues), Patriotic Youth (at least two issues), Pride of the North (four issues), The Raven (at least three issues), Retaliate (at least five issues, from Shropshire), Signal, United Forces (12 issues), Unity (six issues), Viking Review (at least one issue), Voice of the Youth (from Barrow), Welsh Leak (at least six issues), When the Phoenix Rises (at least four issues), White Pride (at least two issues) and White Revolution (three issues). Some fanzines only lasted one issue and then reappeared under a new name. Some were professionally printed and even had a splash of colour. Some have now become impossible to find.

The mastermind behind fanzine *British Oi!*, which started in March 1986, was Chris Hipkin. This is his story:

I was born in June 1970, youngest of four brothers, dad a brickie, mum a secretary. I was raised on a council estate called Chapelwood, new houses built in the late '60s, in the Llanedeyrn area of Wales' capital city, Cardiff. Here until I was ten, then we moved to an area of Cardiff called Tremorfa, as my parents became steward/stewardess of a rugby club in that area. Growing up, punk made an impression on me. I first witnessed the punk image by a few of the older boys on the estate, bondage trousers, safety pins, spiked hair and the like. I thought it looked really cool and different from the flares my mum still had me wearing! As the years passed these boys formed a punk band called No Choice who put a few records out. I loved some of the Pistols songs, 'Silly Thing' being a favourite, but you really could not beat the Buzzcocks' 'Harmony in My Head' and the Skids' 'Into the Valley.' I then found out about the Cockney Rejects after I saw them on

Top of the Pops, bought 'The Greatest Cockney Rip-Off' and loved it. The energy of the band and its football banter made it very exciting. Then of course the whole 2 Tone scene erupted. I loved Madness, still do, also Bad Manners and the Beat, but didn't care much for some of the others: the Selecter, the Bodysnatchers or the Specials. I continued to listen to the Rejects much to my mates' annoyance as I was into the old stuff, not the new 2 Tone scene as much as them. Like most working-class families with lots of boys, I'd always had a shaved head so as such there was not a divine moment to shave my head. I started dressing as a skinhead, well as much as my mum would let me, about 1980. Initially my parents had no problem with me dressing as a skinhead, but that all changed when I became politically involved. We had at our school maybe a hundred or more skins in our year alone, and the teachers hated it.

I was brought up to be very proud of being Welsh, but not so much white. In Cardiff it's all about rugby and Wales are the best. My school at the time promoted the culture a lot. And yet I vividly remember the first black kid who came to our school. I was in juniors, last year, aged ten, I think. I didn't like the fact he had a right attitude and got away with all sorts at school. Friends of mine started using silly slang words he did. To me, it was wrong. This was my school!!

I was very anti-IRA which my family liked. My first real contact with nationalist politics was with an older lad at high school called Bol. I was chatting to some friends about how much the IRA were scum and he chipped in that he and his mates were also anti-IRA. We got nattering. It turned out he worked on a fruit and veg stall on Saturday in town and said to meet him there. I went along and a few other skins were there I didn't know. Well, besides the fruit and veg, Bol was also selling *National Front News*. I bought it, along with some badges, liked what I read and joined the Young NF. I became more racially aware. My parents didn't understand my views, because the racial idea wasn't affecting their lifestyles, as most at the time. In later years, when I was 17–18, I brought home a Brutal Attack 'European Unity' T-shirt, nice design, had the many flags of Europe and the swastika included, mum hit the roof, 'Don't you know the evils' etc., etc. In one ear, out of the other! I think it mysteriously vanished in the wash in the end!!!!

I saw an advert in NF News for the Skrewdriver White Power EP. I had heard of Skrewdriver before, having bought the *United Skins* LP. I loved the power of both tracks, still do. Anyway, I went up the post office, got my postal order and two to four weeks later the EP arrived. It really surprised me how a band could be so outspoken about their beliefs. I liked it. 'White Power' is a classic song, a real smash it in the face of your enemies type song. Ulster loyalism and smash the IRA really appealed to me. Don't forget we were at war with the Provos, so 'Smash the IRA' really rang true. 'Shove the Dove' made me laugh, as some schoolmates were all 'yeah peace man' CND buffoons, so that hit the mark too. A friend of mine not long after this mentioned a bloke in Scotland who sold tapes, Gord's Tapes, said he had loads of stuff, nationalist, punk and Oi!, and through this fella I gained a large collection of the relevant stuff out there, for example the early Brutal Attack demo which had the classic track 'Knives in the Dark, Stab You in the Head' and of course not forgetting the best demo ever, the 'Hail the New Dawn' demo which I think actually had more power than the finished product, as well as bands like the Ovaltinees, the Diehards, Indecent Exposure and Public Enemy, which I enjoyed too.

Later I met Cardiff's Young NF organiser, Wyn, who became a great mate and still is, though sadly I don't see him that often. We actually met for the first time one Saturday at Cardiff train station, jumped on the train to Paddington and headed to the NF bookshop in Croydon. We got there around dinnertime to find it shut. We met some Cockney skins and they were going to see Crystal Palace vs. Man Utd so we ended up going to that. I never did get inside the bookshop! I was a NF member for four–five years I think and ended up being quite friendly with many NF members up and down the country through various demos, Remembrance Day marches etc.... I remember the 1987 Remembrance Day demo. We were flag bearers at the front, with the drum corps from Oldham NF. It was the first time I saw Ian Stuart. He was with Nicky Crane and a few others, BM I think. It was when all the NF splits happened and two NF marches were going on, crazy to have such division amongst our own. As a branch Cardiff did quite well attracting a lot of support from the Welsh valleys, and a lot of hate from the left.

My first attempt at a gig was when I was 13, I think. I got the ticket from Spillers Records in Cardiff (a great stockist of punk etc.). It was for Peter and the Test Tube Babies with support from Cardiff band the Oppressed and valley boys Impact. My best mate Mike and I went along to the venue, the Top Rank club on Cardiff Queen Street, to be told by the bouncers it was over-18s only. I was left gutted, but my brother Martyn got in and had a great night. A picture from that gig is on the back of the debut album by the Oppressed. Martyn was drumming for a skinhead band at the time which included Roddy Moreno's younger brother Adrian on bass. The band never really took a name, but toyed with Harassment. The band never really achieved anything, even though they were offered a support slot to the Oppressed once, which they bottled, I think. They were together six or so months before calling it a day. I used to enjoy Sundays at my mum and dad's rugby club because that was practice day in the skittle alley when the place was shut. Good times!

Over the next few years Mike and I tried in vain to get into the Casa Gil, a skin pub in Cardiff which put bands on. It too had a strict policy of over-18s only. We finally got into one at Cardiff's Bristol Hotel, Condemned 84 and Section 5. I was 15 at the time, met Cliff the drummer and had a good chat. What a top bloke.

The first fanzine I bought was Beyond The... written by a bloke from mid-Wales. It was sold at Spillers Records in Cardiff. To be honest, it was a revelation. It was real. It was done by our own. I liked that concept. From that first fanzine I bought others and so on. One of the best fanzines was England's Glory written by Vince from Reading if I remember correctly. My best mate Mike and I decided to have a go at doing a fanzine. We were 15 and still at school. Why we called it British Oi!, I no longer recall, sounded good at the time no doubt. Roddy's Oi Records was in full swing at the time, so we wrote to a couple of bands on his label as well as a couple of White Noise bands (Brutal Attack and Skullhead), got the replies and some snaps, got the typewriter out and put it together, albeit using stencils from W.H. Smith where you would have to scratch them off onto the paper with a pencil. The printing was done for a few quid courtesy of my dad's mate who was a printer. Incidentally, he was a local Labour Party councillor!! In this way, the fanzine was born, but the printer, who thought he was being cool or whatever, printed it on different-coloured paper, grey, yellow, pink, green and red, much to my mates' amusement! Nevertheless, we endeavored. We sold some down the football where the presence of skins was then great and through Spillers Records with the help of Roddy Moreno as his missus worked there. The fanzine went down well and so we decided to carry on.

Produced by Vinnie and Skinny Jim, the first issue of England's Glory hit the streets around 1984. Vinnie was 17 years old at the time and still lived at home with his mum in a maisonette in the 'roughest shithole' in Wokingham, near Reading in Berks. They were inspired by the flood of punk fanzines around in the early '80s but thought most were really shoddy and scruffy. Also, they felt there weren't enough covering the skinhead scene, particularly the patriotic/nationalist front. In fact, most fanzines seemed to be left-wing and anarchist in nature and they felt the need for an alternative. So Vinnie bought a £35 Silverline typewriter from W.H. Smith, together with a bagful of Tipp-Ex and Pritt Sticks. Six issues were published, the last three produced solely by Vinnie as co-editor Skinny Jim had moved on to pastures new — football hooliganism followed by the underground rave scene. By issue 4 Vinnie, who had by then turned 18, was living in Reading. The final issue was published in March '87. Bands featured included Skrewdriver, Vicious Rumours, Section 5, Brutal Attack, Vengeance, Public Enemy, Pride of the Lion, No Remorse, Indecent Exposure, Condemned 84, Skin Deep, Skullhead, Complete Control, Prime Suspects, the Ovaltinees, Urban Soldiers, the Oppressed and Intensive Care. The fanzine also ran reports on the skinhead scenes in Sweden, France and... Coventry. After England's Glory, Vinnie started working on a new fanzine project based more on politics than music. He spent a while putting it together but it never materialised. The main reason was that he was too unsettled to edit a successful fanzine and he was just taking on too much.

As for Welsh Leak, editor Spike said of his fellow collaborators and his reasons behind starting the fanzine:37

Interview with Spike, fanzine, Look Ahead no. 2.

We started Welsh Leak late in '87 though issue 1 didn't appear until early '88. To start with, it was only myself and Wyn who produced Welsh Leak, though Casey who later joined us did do a lot of artwork for us, including the popular cover of issue 1. The reasons behind starting the zine were many. For a start we were buying zines from around the world, many of which, to put it bluntly were pure crap. So we thought, 'Surely we can do better.' Whether we have or not is for our readership to decide, but we feel that Welsh Leak is just the start of a new era of zines. Another reason why we started the zine was to combat our political enemies that some skinheads were starting to believe. We thought the time was right for a real National Revolution: a zine to stand up and speak for the skinhead movement and bring more and more skinheads into our movement... Another fact which spurs us on is the fact that it's not just Welsh skins who buy Welsh Leak but skins (and nationalists) from all the British nations, Europe and virtually all over the world! Not only this but we sell to casuals, thrashers, punks and 'normal' people as well, who agree with the basis of our message.

The well-written *United Forces*, which ran for 12 issues, came later still. It was unique as its editor, Scott from Teesside, explains:

I was 23 when I started the zine. The name *United Forces* was to signify the 'spirit of Oi!' as in punks and skins united. *United Forces* was my first fanzine. I started it out of pure boredom during a long spell of unemployment. It was meant to be non-political, but as it coincided with the rise of RAC and B&H and most of the skins had swayed that way by the late '80s—early '90s, I decided to include these bands under the banner of 'Oi!'.... also, the nationalist ideals appealed to me at the time, even though I was a punk, so I rather stupidly thought that other punks would get into the nationalist music scene... duh! No chance, in hindsight, this united force was never going to work... but that was my intention with the

zine.

The fanzine was truly diverse. I interviewed punk, anarcho, psychobilly, Oi!, RAC, even thrash metal bands... all bands were keen to be interviewed, all were publicity-hungry, but I was quickly labelled a 'nazi punk' and you know how that song goes! Some bands were appalled at being in the same fanzine as a RAC band, but I didn't dupe anybody, they all knew UF was pro-RAC beforehand, even though they might deny it now. As for memorable interviews, I was pleased to get Nidge out of Blitz in, one of the old school. I did so many I can't remember... The Macc Lads were funny and Key out of Skullhead was always interesting and informative, but like I said there was so many and it was so long ago I can't remember too much about them now or even which zine I interviewed individuals in cos I worked on at least four zines circa '89-'92. The only band I remember agreeing to an interview but then didn't respond was an Oi! band called the Crack.... Circulation for UF was small, punks dismissed it as a nazi mag, skins dismissed it cos it had punk/anarcho bands in it. It was doomed to fail really. I don't think I ever sold more than 150 copies of any one issue. And that's why it ceased... shot by both sides. I made a decision and chose my side, wrapped up UF, shaved my head, abandoned the punk scene and went full into the B&H scene... I started a new completely RAC-only zine called *Hail*!

Brutal Attack

1986 was a year of highs and lows for Brutal Attack. The release of their debut LP enhanced their standing on the White Noise circuit and established Brutal Attack as 'one of the main White Noise bands.' Ken McLellan said of this newfound recognition:38 'It is nice to see that after so many years of grafting we have proved to people at last that we are worth supporting. To those people who have always had faith in us, we'd like to say a big "Thank you." Another sign that we are established is the demand for a Brutal Attack songbook.'

Fanzine White Noise no. 2, 1986.

The songbook was not printed. Other highlights of the year were the St. George's Day concert and the concert in Utrecht in the Netherlands, attended by some three hundred skinheads. Apart from the personal pleasure of playing abroad, the band felt that the concert was 'vital in the process of building White Noise in Europe.' The low point of the year was an accident which effectively put the band on hold as Ken McLellan explained:39 'As well as being offered the chance to record with the frontrank French band Brutal Combat, we were also offered two gigs with them in Brest, which is their hometown. Unfortunately, on the afternoon of our intended departure, our bassist Paul and our drummer Tony were involved in a crash. Luckily Tony escaped without injury, but Paul got a broken leg which meant that we were forced to cancel a number of gigs including the French ones.'

Ibid.

The two gigs were organised by Gael Bodilis for 5 and 6 September. Bodilis would later gain notoriety as the owner and distributor of record label Rebelles Européens. Nevertheless, something good for Brutal Attack did come out of the motorcycle accident: Paul used his enforced rest to write a lot of new material. The idea of recording a split EP with Brutal Combat was not abandoned, and two songs were set aside for this truly European project, 'Lies' and 'Think Again White Man,' but it never came to fruition. The band did negotiate a new album contract with Rock-O-Rama Records, although they wanted to record a double album because they had written so much new material.

1986 was a political turning point for Chad from Barrow-in-Furness, a large industrial town and seaport in the county of Cumbria, which is literally the arse-end of nowhere. This is his story:

I was born in 1970. I grew up surrounded by music. My mum, who was the oldest one in the family, was into Northern Soul and Motown. My uncles were skinheads and my aunt, who was a skinhead first time round, was married to a skinhead who rode a scooter. I always spent holidays and weekends at my Nan's. I idolised one uncle, who was probably five years older than me. He was my hero. So you could say the skinhead and scootering way of life is in my blood! When I was seven or eight years old my uncle introduced me to punk. I remember there were newspaper cuttings on his bedroom walls. I also remember seeing punks around Barrow. I then got into Mod and 2 Tone, and started to dress as a mod. By the age of 13 I had turned skinhead. My dad did not like me having a crop because it had become a political statement by then. My Nan always used to say to me that I looked like a convict. Then again, like any other typical teenager, I was in and out of trouble! Around the same time I also started on the scooter scene, getting my first Lambretta at 13. I rode illegally. Even so I went by train to my first scooter rally in 1984. It was at Morecambe, an hour's train ride away. I went just for the day and loved it. There were skinheads everywhere. I have not looked back since. Through the scooter scene I have met a lot of good people.

Not long after I turned skinhead, I was given a copy of 'Back With a Bang' by Skrewdriver. I think I got it from one of the older lads I knew at the time who had been down to the Last Resort in London. After playing it for the very first time, I knew I was always going to love Skrewdriver.

The first band I saw live was the Gents. I was 13, maybe 14. The Gents were a mod band with a hint of punk and they played Champers in Barrow during the daytime when the nightclub hosted a teenage disco. The drummer, and I don't know how he did it, momentarily ignited his kit while he played on. The spectacle only lasted for a couple of seconds, but that memory has always stayed with me. [I have now seen them three times in total, again in Barrow and at a scooter rally, probably early '90s.]

In 1984, the family moved from Ormsgill, a huge housing estate, to the town centre. It represented a huge change, because the town centre felt more upperclass. In reality, it wasn't. I started to knock about with a lad called Mike who was in care or a kids' home at the time of turning skinhead. We watched either *Oi for England* or *Made in Britain* starring Tim Roth. I was also knocking about with a few punks that weren't political but more into Oi and '80s punk (Exploited, GBH etc., etc.); Dave & Keith Crossy, Dinx, Peno Woody and a few more — mates till this day. RIP Dave Crossy. He was killed in a street fight two years ago.

Then in '85 I started hanging around properly (already knew them) and drinking with Frank who lived in the street I had moved into as well as Stew, Paul, Mark and a few other older skins. In fact, some were ten or eleven years older than me. They were into the 4-Skins, Last Resort and Skrewdriver, of course. That November, I went to see Condemned 84, Section 5 and a local band, whose name escapes me, at Barrow civic hall. The gig was attended by more punks than skins. However, the hall was so large that it seemed empty.

I started to buy a lot of good music from Gord in Scotland and later from Mandy who did Impact fanzine.

Stew, who used to go to Frank's house, gave me copies of White Power and

Voice of Britain. He was the Barrow NF organiser and a skinhead like us. So there I am playing Northern Soul one moment and *White Power* the next. I did not understand what it was all about, but my mum hated me playing it. I was not that interested in politics, even though I attended meetings and got *Bulldog* and *NF News*. I was more into fighting and getting drunk, but that all changed in 1986 when I started to attend NF meetings up in Workington where I met other skins: John, Carl, Shane, Andy, Baz and Roger, who was the lead singer for Fatal Blow. We became good friends and I'm still mates with them today.

I remember the time Ian Stuart was due to speak at a NF Flag Group meeting in Workington. The meeting saw the biggest turnout of skinheads, all armed with a camera, but Ian had cancelled and the organiser, Kev Wilshaw, had failed to let anyone know. A lot of folk were gutted. Some skins never did gigs! I have a picture of me and Roger at the meeting holding a Union Flag and saluting in front of the substitute guest speaker.

Every weekend or so it seemed was spent fighting. If it wasn't the SWP, it was casuals, opposing football fans or red punks. I once had a bottle smashed over my head. It was nothing serious, though. In late April 1987, I was among a group of skinheads who went to the Blue Bird Club, Barrow Football Club, with the intention of smashing up the Blyth Power and Chumbawamba gig, but Chumbawamba never turned up. Blyth Power were not too bad actually, think I even got a T-shirt from them, not that I would have bought it but I do remember having one!

New bands

There was Fatal Blow, a four-piece from Workington, Cumbria, which formed in the late summer of 1986 'with something to say.' The original line-up was Roger on vocals, Norm on bass, Courle on guitar and Sid on drums, but Sid left the band due to 'lack of dedication' and was replaced by Ron in March 1987. Then Ron left the band and Sid, the previous drummer, rejoined. Interestingly, this was not the first time they had played together. Interviewed by *White Noise*, the band explained:40 'The current line-up of Fatal Blow were in a fairly successful Oi band called Public Disorder and this was taken as far as we could reasonably take it. We played quite a few local gigs, but this merely led to us being banned from all local venues because of friction between various local gangs. Public Disorder split up in early 1982.41 We then took a look at the white nationalist scene and decided to get together again as Fatal Blow.'

Interview with Fatal Blow, fanzine *White Noise* no. 4. Public Disorder did record a demo tape by the name of 'Rough Justice.' They also appeared on a television documentary singing two songs.

The driving force behind Fatal Blow was white nationalist politics, so much so that the band was convinced that 'without nationalist politics we wouldn't be a band.' They wrote songs about their personal experiences, of course there was one about 'everyone's friend, the Old Bill' which was called 'Strong Arm,' and about political issues of the day, such as the troubles in Ulster ('Ulster Is British'), immigration, multi-racialism and repatriation ('Valiant Warriors') and the Jewish control of Britain ('Their Temples Must Fall'). Other songs included 'Take it Back,' 'Dark Ages' and 'Pride of a Nation' about 'skinheads who have remained skinheads.' They also covered the classic 'Wonderful World' by the 4-Skins and 'The Return Of St. George' by Brutal Attack.



Fatal Blow — Friday 17 July 1987, Imperial Hotel, Workington

Defendant Tapes, operating out of a P.O. box in Huntingdon, released a five-track tape by Fatal Blow, which was nothing more than a 'practice session' recorded live in a local pub. The quality was not great, though. There was talk of Fatal Blow appearing on a White Noise Records compilation single along with choice cuts from Skullhead ('Hang the IRA'), Vengeance ('Pride and Pain') and Palazard, which was scheduled to be released in January 1988, but nothing came of it. Talk of an album went the same way. Fatal Blow played their one and only gig on Friday, 17 July 1987 at the Imperial Hotel in their home town of Workington, supporting Condemned 84. A listenable audience recording of this gig exists. Chad was present: 'There wasn't that many people there. Nevertheless, it was a brilliant night. Fatal Blow played 'Strong Arm' twice. This is not on the live tape.' Fatal Blow had gigs organised with No Remorse in London [date and venue unknown], Brutal Attack in London [8 October 1987] and Skullhead, Vengeance and Lionheart in Oldham for White Noise [4 December 1987] but they did not play any of them.42 Fatal Blow called it a day soon after. However, there was one final twist to the story of Fatal Blow as Chad explains: 'It's not well-known but somebody wanted to release the album. No Remorse wanted to do the backing with Roger singing. Sadly, it never materialised.' Fatal Blow must have left an impression on No Remorse because they are thanked on their first two albums.

Chad of *POTN* fanzine is adamant that Fatal Blow only played the once.

After Fatal Blow broke up, Chad and a couple of skinheads from Workington talked of getting a nationalist band together, but they never did. They wanted to be an NF band like Skullhead.

Violent Storm from Cardiff, Wales, were formed late 1986 by Dennis on guitar and vocals and Clarkey on drums. Initially the band had no name. Amos was recruited to play bass and Billy took over vocals from Dennis. And still the band had no name, although that of Celtic Warrior had been suggested, but dismissed. Amos left and was replaced by Brydon. And it was at this point, some six months after forming the band,

that the band name Violent Storm was agreed upon.

Pissed off with being out of work, Dennis left to join the army.43 Thereupon, the line-up stabilized with Billy on vocals, Sheeley on guitar, Brydon on bass and Clarkey on drums. Both Billy and Sheeley had been in a skin/punk band called the Outraged in 1985, which only did a few local gigs in Cardiff before they had called it a day because the band was going nowhere.

Dennis left to join either the Royal Marines or Parachute Regiment.

Violent Storm cited their musical influences as Skullhead, early Skrewdriver and Brutal Attack because 'they inspired us to be a Nationalist skinhead band.'44 There were other reasons:45 'The reason why we formed was that all of the band members were unemployed and patriotic, so we thought it would give us something to do. We were sick of all the Red, homosexual, drug-pushing and multi-racialist bands who were mainly out to line their pockets but who were spreading appalling lies amongst an impressionable public. Another reason for our formation was that it would give our mates, and people like us, a chance to listen to the music that they wanted to hear.'

Fanzine *Look Ahead* no. 1. Interview, February 1989.

Politically, Clarkey was a member of the NF, Billy sympathized 'a lot with some of the early NF views' whereas Sheeley was 'not political at all.'46 Violent Storm joined the White Noise Club and started to gig from 1988.

Interview with Billy of Violent Storm, fanzine British Oi! no. 14.

Lionheart from Rochdale in Lancashire formed in late 1986.47 By September 1987, the second line-up was Hammy on vocals, Jon 'Icky' Hickson on bass, Tom on guitar and Shane on drums. None of the band were members of any political party, although Jon 'Icky' Hickson was the editor of the unashamedly National Socialist-oriented fanzine *Viking Review* which was introduced as follows: 'The Zine is based on National Socialism and will feature likewise articles, and feature reviews on National Socialist bands and other items of interest.' One such article was titled 'The Aryan Man:'48

Interview with Jon of Lionheart, fanzine *British Patriot* no. 6, 1988. And yet, curiously, according to the interview with Jon in fanzine *British Oi* no. 7, 1987, 'Lionheart formed in September 1987 with me (Icky) leaving another band called 'Casey Jones' and Tom the guitarist leaving another local band.' The author has assumed that Jon is referring to two different incarnations of the group.

Viking Review.

The greatest leader of this century was Adolf Hitler who fought for the cause of the Aryan, whilst providing us with a German National Socialist example that the most important thing was to fight for your race. In *Mein Kampf* the Führer left us with the weapon to last for eternity. The truth about multi-racialism and the power-mad, money-hungry scum, who insist we should pollute our blood and culture. The Aryan man should look after his body and mind, and also his fellow Aryan and also have contempt for non-Aryans. He should have pride in his race and have the will to fight and protect, and also be courageous. The Aryan fights for his Family home, race and state, and can trace his ancestry back to the Warriors of the Vikings, Celts, Danes and Gauls. Many say this is Mongolisation, but this provides us with the Ultimate Man, the Aryan Man.

While not exactly a new band, No Remorse reformed in November 1986 after original guitarist Mark met Paul Burnley at the Skrewdriver concert in Surrey in October. Paul Burnley, the outspoken editor of the National Socialist-oriented fanzine *The Truth at Last* who had previously fronted patriotic Oi band Public Enemy, became the vocalist. They were joined by Stew from Essex on drums and Ulsterman Archie on bass. Stew was no stranger to No Remorse. He was the old drummer. The average age of the band was 18. The nascent No Remorse covered 'Kicked to Shit' by the Ovaltinees, 'Chaos' by the 4-Skins and 'Solly' by the Belsen Horrors, who had okayed the use of the song because the band was no more. To promote the band, No Remorse printed up some 6,000 stickers and distributed them at scooter rallies, three in particular.

When asked about the band's name, Paul Burnley replied: 'The name No Remorse came from the original guitarist Mark. It means we are not ashamed of what we believe in.'49 And 'we will never change our views for profit.' Paul also promised at the time.50 The main aims of No Remorse were 'to spread the word of White resistance to the treacherous government and alien forces dominating our existence' and also 'to plan a massive gig at Wembley called 'Aids to Africa' and hopefully raise enough money to ship all the queers from Britain to join all the other scum in Africa.'51 With such sarcastic and provocative words uttered so publicly in a fanzine, No Remorse announced their intention to go where very few other bands dared.

Interview with Paul Burnley, French fanzine *One Voice*. Interview with Paul Burnley of No Remorse, fanzine *Short and Sharp* no. 2.

Interview with No Remorse, fanzine England's Glory no. 6.

Politically, the entire band supported the British Movement as they saw it as 'the only truly honest dedicated white working-class National Socialist group in Britain.'52 To demonstrate their support for the British Movement, No Remorse even adopted its phoenix logo. Paul Burnley and his brother, Jon, were paid-up members of the British Movement, who had been recruited by Eddie Stampton:

Ibid.

John and Paul Burnley were very good mates in the early days, John more so than Paul as Paul was a bit younger and really looked it too and we didn't want him around a lot of the time because of that. They only lived a short bus ride from me in Battersea when I first knew them. I was introduced to John by a mate, Terry Miles, who went to the same school as him — Sir Walter St. John's Grammar School for Boys. Basically, the Burnleys were two middle-class kids that got into the skinhead thing through the 2 Tone music phenomenon that had briefly swept the country making the skinhead style of dress fashionable, mainstream even for a while. Bands like Madness and the Specials were in the Top 10 and it seemed like every kid owned a pair of DMs and braces. John was a skinhead, Paul wore all the stuff but had longer hair and classed himself a 'Rude boy.' They were into Ska, not Punk or Oi! which they hadn't even heard of. Neither were political at all. Terry Miles brought them round to my gaff and I was playing Oi! The Album. They asked: 'What's this?' I replied skinhead music. That's when I reeled them in.

Their Dad was a really bad alcoholic and struggling artist. The mother worked as some kind of shrink at Wormwood Scrubs prison. I liked John Burnley senior but couldn't stand the lefty mother and that feeling was reciprocated! The parents owned three posh properties, one in Battersea and two others located on Clapham

Common. She actively encouraged their slightly younger sister, Anya, to date black boys and was a typical middle-class red. Interestingly enough as soon as the father hit the big time as a recognised artist (mainly due to the efforts of his New York-based Jew art agents) these typically well-to-do 'left-wing' parents, in true Champagne socialist style, sold up and bought a place resembling a stately home in rural Cambridgeshire. Even that didn't seem good enough and they eventually relocated to Tuscany in Italy.

I know she blamed me for totally leading them astray and drawing them in to the violent world of 1980s National Socialism and she was spot-on! It wasn't hard considering that although some parts of Battersea were affluent, there were also loads of ******* running round stabbing, robbing, raping, drug-dealing and 'culturally enriching' the area in general. Paul went to a different school to John and because he wore glasses and was of very small stature as a child (we used to say he looked like Tristram from the '70s sitcom *George and Mildred*) he was badly bullied by blacks at school. So badly in fact, his parents had to move him to another school.

Paul was the most unlikely Skinhead, gangly, awkward and lacking in confidence. No personality and the charisma of a wet Haddock. He wasn't a fighter, was physically unimposing, had no tattoos and hardly drank a drop. For these reasons he didn't fit the stereotype of what you would expect the lead singer in a Skinhead band to be. After the bands he was in started to become popular he began to appear as arrogant and right up his own arse. For this reason a lot of people couldn't stand him. He was always slagging someone off trying to pretend he was a better National Socialist than anybody else. This was all an act. Sure he was a racialist, but not what I would describe as genuinely 'NS.' An example of this I recall him buying a stolen car stereo off his sister's black boyfriend! The same boyfriend his mother 'forced' him and John to sit around the Sunday dinner table with at their home on Windmill Drive on Clapham Common.

Paul was actually politically active, though, unlike the other jokers and posers that just attended gigs and maybe the yearly Remembrance Day parade held by the National Front. I remember one time when commie scumbag and IRA supporter 'Red' Ken Livingston was due to give a speech at a school in Pimlico. I was SW London BM organiser at the time and decided we would picket the meeting. On the night of the meeting the Burnleys and I stood at the school gates handing out BM leaflets. We must have looked fucking nuts! Three teenage skinheads, one handing out leaflets and the other two, each holding a proper spiked flagpole with a Swastika and BM Sunwheel flag! How we never got attacked I don't know. Most people wouldn't even make eye contact with us and then what do you think happened next? John and Paul's mum came walking along on her way to the meeting! To say she was none too pleased is putting it mildly!

A funny thing is, long before Paul or John became band members we were toying with the idea of forming an RAC band. John on drums, Paul on guitar and me as the singer! We bounced a few names around, the first being the name of a defunct Punk band that was spray-painted in huge letters under the railway bridge at the Clapham Junction end of Falcon road — Jack Boot and the Stormtroopers, the second being Wotan 18. Anyway, I have to say, mainly due to me and the fact I would never in a million years have had the arsehole to get on stage in front of loads of people it never got off the ground.

Don't get me wrong, the real Burnley No Remorse (as opposed to the clowns now using the same name who write songs with retarded lyrics very probably intended to confirm to the enemy everything they already thought of people like us) and some of the earlier stuff and spin-offs like Public Enemy were great and many songs were very inspiring and showed lyrical genius, but at the same time Paul stole a lot of his ideas. One example is the infamous No Remorse T-shirt with the portrait of AH and the slogan, 'One day the world will know Adolf Hitler was right.' This was actually something he had got off me — a verse I'd read in what is supposedly the last testament of Adolf Hitler. Another thing was his fanzine, *The Truth at Last*. I actually thought up the name for that. Years later I discovered that well-known American racialist and publisher of the longrunning *Thunderbolt* newspaper, Dr. Ed Fields, had come across the fanzine and was so impressed with the name that he wrote to Paul asking for his permission to rename his newspaper *The Truth at Last!* Of course, I never received any credit for it

The scooter scene

Many nationalists and skinheads were attracted to the scooter scene. There was some trouble at the 1986 National Run at Great Yarmouth, which *Scootering* magazine blamed on National Front skinheads. A certain Wullie McClure of Greenock, who had once played in RAC band New Dawn, wrote to *Scootering* to defend the good name of NF skinheads who were very much part of the scooter scene:53

McClure to Scootering, July 1986.

Having just read your article on the NF skinheads at Yarmouth I am writing to put a few points of my own on this matter. Firstly I have been a member of the National Front also a Scooter Club (non-political just a mixed bunch of people who drive scooters) for a few years now. Not being present at Yarmouth I cannot speak for anyone there, but you cannot point your finger at one group of people (National Front Skinheads in this case) for causing trouble at this run or any run for that matter. Your article even said and I quote you 'suspected NF skinheads, numbering about one hundred.' How you can say NF skinheads without any supporting evidence shows you are clearly out to blame them... So please in future could you write your articles on troublemakers at runs with a bit more thought for others...

The Isle of Wight run 'ended in a riot with a burning beer tent, exploding gas bottles, ransacked dealer stalls and the emergency services declaring the site a no-go area for several hours after being pelted with missiles.'54 Chad from Cumbria was present and remembers the riot as well as the beating he and his ex took at the hands of the Calverton Hornets Scooter Club because they were playing a tape of RAC bands on their scooter. Mick Smith, who would later play in a patriotic skinhead band, had this to say about the Calverton Hornets: 'We had loads of trouble with them. We were the Rat and Rodent SC. My brother squared up to 25 of them on his own with a broken bottle at Newquay the weekend of the famous storm 25 years ago and they bottled it and he also got done over by them at the Isle of Wight rally when it turned into the riot. We had loads of fights with them. We all went up to a pub in Lincoln to fight them and they shit themselves. Complete wankers and bullies if they get you on your own.' The Calverton Hornets would continue to prove troublesome just like the insects in their name on a hot summer's day.

Scootering, www.scootering.com/news, 22 September 2012.

There was a certain amount of tolerance within the scooter scene and this was tested

to the limit by the appearance of customized scooter 'Sieg Heil' which featured artwork from the book *The Rise and Fall of the Third Reich* by William Shirer. Asked why he chose a subject that was so emotive and still deeply offensive to a lot of people, the owner replied: 'It was something that I'd always been interested in and the fact that it was so controversial just convinced me more that I should do it.'55 An article about 'Sieg Heil' concluded:56

Scooter Scene, January 1989. Ibid.

In two world wars our fathers and grandfathers fought for the right for freedom of speech and of expression. If you start to deny people a platform on the basis of your own political beliefs, no matter how right or justified, then you're setting yourself up as judge and jury without giving anyone else a chance to hear the evidence. Censorship is wrong, though others might have you think otherwise. 'Sieg Heil' has certainly provoked the kind of reaction Dave [the owner] had hoped for. It's almost impossible to not feel strongly one way or the other and in that sense it's significant. Objectively, it's a beautifully understated scooter with a powerful theme and one or two clever innovations that differentiate from the rest. And it's going to win custom shows. It already has.

England's Glory/The Glory

The inclusion of the Glory is debatable, but unlike Section 5 and Close Shave, who played with nationalist skinhead bands, the Glory graced the pages of *Blood and Honour*. Formed in the summer of 1986 by Timo and Mark, England's Glory from Leicestershire changed their name to the Glory after discovering that a band from the early '70s with the name England's Glory had just rereleased an album. The original line-up was Timo (ex-Clockwork Soldiers) on vocals, Nick on bass, Mark Magee (who had played in local Oi band the New Breed) on guitar and Daz on drums. This line-up lasted until Christmas: Nick left without giving any reason, although he was more into heavy metal than Oi anyway, and Daz was knocked off his scooter and could not continue with the band. By February, the band had a new line-up of Timo [Mark Timson] on vocals, John on bass, Mark Magee on guitar and Jim on drums, who had previously played in a punk band. They gigged with the likes of Section 5, Skin Deep, Close Shave, Condemned 84 and Society's Rejects as well as Skullhead and Violent Storm.

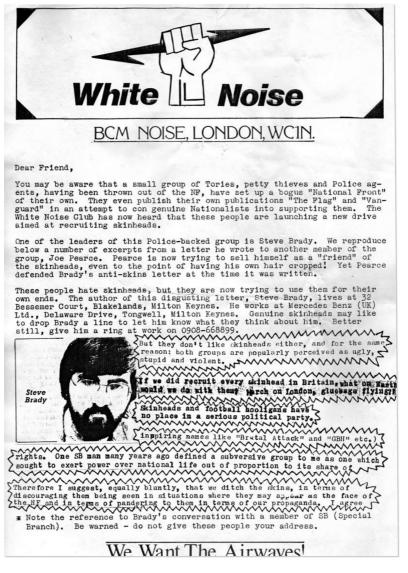
The Glory played competent, catchy and tuneful Oi music. They released six songs on the split *Skins 'n' Punks Volume 3* LP (Oi! Records OIR 009, 1987) and the full-length *We Are What We Are* LP (Link Records LINK LP 039, 1988) and appeared on compilation LPs *Oi Glorious Oi* (Link Records LINK LP 023, 1987) and *That's What I Call Oi* (Link Records LINK LP 038, 1988). A single was planned but after 'we'd recorded the finished product, we didn't feel it actually represented what we are or what we do,' said Timo.

Politically, the band was certainly patriotic and perhaps even anti-communist, but not National Socialist. And yet in one interview Mark stated 'we don't really have any political interests.'57 The lyrics to some of their songs were explained as follows:58

Interview with Mark of the Glory, *British Oi* no. 7. Interview with the Glory, *Blood and Honour* no. 6.

'Scarred for Life' is about how everybody decides that we're bad and don't give us a chance because of what we are. Everything we say is wrong, or twisted, or taken the wrong way. We're guilty before we're tried. Be a skinhead and you're always to blame.

'Nobody's War' is about joining up and how it changes you and fighting in a war that wasn't ours, but the government's. When you die all you get is a medal. 'Should Have Paid' is about a pervert who gets put away for his sick crime and instead of being hung he gets protected from other prisoners. There's no justice. 'Who'll Bear the Shame' is about someone wiping out this planet — America or Russia — simply by pressing a button and there's nothing anyone can do about it. We've got the best army in the world and we could be winning but they wipe us out with a button.



Timo regarded 'Scarred for Life' as their best number, although he could not say why. The Glory broke up in 1988.

The year's end

Skullhead played a northern White Christmas concert in Newcastle, supported by a local band called the Tempests. Nonetheless, some two hundred people still turned out for the concert to witness a powerful, tight and energetic performance from the everimproving Skullhead. To loud applause and cheers, Kev Turner then called on Ian Stuart, who was in the audience, to join Skullhead on stage to do a short set of rehearsed Skrewdriver numbers, which included 'White Power' and 'Voice of Britain.' The concert finally ended with Kev Turner and Ian Stuart doing a duet of the classic Cock Sparrer anthem 'England Belongs to Me.' Filmed, the gig was made available on video and sold by White Noise. 'Jim the Skin' from Berwick thinks he attended this one:

I travelled down with mates on the train. Same MO as before. Meeting point was Yates at 6 p.m. on the Saturday. This time no aggro but a heavy-handed police presence which made it a very tense and siege-like atmosphere. The gig was at the Old Hall Social Club in South Benwell. The Social Club was a toilet. Bands playing that night were Skullhead and Skrewdriver I think. I say I think, as I was drunk after drinking all day and a lot of these gigs merging into one. Gig finished at 11 p.m. again and me and my mates stumbled off to find a stag night bus that was going back to our hometown that night. No trouble which was probably just as well as I was a stumbling buffoon.

This was Skullhead's last gig before vocalist Kev Turner was sent down for four years by Durham County Court on two charges of wounding. Kev Turner was convinced that the sentence was politically motivated:59 'I was sent down for defending myself and my girlfriend against a knife attack. When it came to doing the nicking the police openly told us that they were not interested in the other 'scum' involved, they had what they wanted, me and the other NF organiser. They thought by jailing us that NF activities in Consett would end. Unfortunately, they were wrong, cos my mate got found not guilty and with me not being the local organiser their plan failed, cos Consett NF is doing well.'

Interview with Kev Turner of Skullhead, fanzine *English Rose*, 1987.

INTO SZ WITH White Moise

SKREWDRIVER Merry

NO REMORSE

SUDDEN IMPACT

EAST CROYDON B.R.STN.
CAN BE REACHED BY TR_
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Christmas.

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CHAPTER SEVEN 1987

On Saturday, 3 January Skrewdriver headlined a White Noise gig, aptly named 'Into 1987 with White Noise!' at the Warehouse in Croydon with No Remorse who were playing their first gig, Sudden Impact and German skinhead group Boots and Braces. Some five hundred people attended the gig. Fitz was among them. Having dropped out of the scene between 1984 and 1986, he had returned to the fold. He got to see Ian who asked him to join Skrewdriver Security. Fitz said yes, regarding it as 'an honour to do it for him.' He got a Skrewdriver tattoo done on his lower left arm for 50p 'in someone's garage in Dagenham.'

Boots and Braces played first and fell flat because of the language barrier. Sudden Impact, playing in their hometown, were under-rehearsed and not at their best. Vocalist Paul Dunbar explained:1 'We had just two weeks earlier got the band back together (again) and with two rehearsals we only got four numbers together but it was still great.' No Remorse went down well, even though guitarist Mark thought the sound was not that good. Songs in their set included 'This Time the World' and 'Solly.'

Interview with Paul Dunbar of Sudden Impact, fanzine *British Oi!* no. 3.

After a long wait, Skrewdriver took to the stage with a new line-up of Ian Stuart on vocals, Merv Shields on bass, Martin Cross on guitar, Mark Sutherland on drums and Adam Douglas on guitar 'making a guest appearance whilst on leave from the French Foreign Legion.' Skinzine *Offensive Weapon* reviewed Skrewdriver's performance as follows:2

Review, fanzine Offensive Weapon no. 1.

They went straight into 'White Power,' which made about 200 skins in front of the stage go mad. Next was 'Hail the New Dawn' followed by 'Europe Awake,' which was dedicated to quite a large European skinhead contingent. In the calm between songs Ian Stuart told us that Australia has Pakis like us too, but out there they're called Aborigines, which got a good laugh around the hall. Next number was an oldie in the sound of 'Government Action.' The last time I had seen Skrewdriver was at Morden and they were a bit shabby but with this line-up they were well back on form and playing one classic after another. At one stage Ken McLellan climbed onto a speaker and helped Ian Stuart in the vocals department. The evening was brought to a close with 'Race and Nation' ringing through our ears...

Chelmsford skinhead Alex Ellul, of whom we shall hear more later, reviewed the gig for skinzine *British Oi!*. He wrote of Skrewdriver:3 'Then, after waiting ten minutes, Skrewdriver came on. Well worth the wait. They started with 'White Power' which the audience went mad to. Skrewdriver didn't play any new material, but their songs included: 'I Don't Like You,' 'When the Boat Comes In,' 'Voice of Britain' and

'Government Action.' They ended with 'Free My Land,' my personal favourite, and Ken McLellan and the lead singer of No Remorse all got on stage and sang along.'

Review, fanzine British Oi! no. 2, 1987.

Another review even remarked that this was a 'Skrewdriver performance to remember' and 'the atmosphere in the hall was reminiscent of the Skrewdriver gigs at Skunx and the 100 Club.'4

Review, White Noise no. 2.

Operating out of the postal box for the White Noise Club, Skrewdriver now produced *Skrewdriver News*, 'an occasional news sheet' packed full of information about the band spread across one or two pages. The newsletter ran to four issues [before it was superseded by *Blood & Honour* magazine]. 'To defeat the music press' blacklisting,' Skrewdriver also set up a mailing service to let people know well in advance about forthcoming gigs.

On Sunday, 15 March, No Remorse played Coventry supported by Close Shave. Like No Remorse, this was only the second time that Close Shave had played live. Mark of *Voice of Britain* skinzine had helped book the gig:

Yes, I was certainly a cog in that wheel. Originally it was meant to have been a skinhead/non-political gig. Bands booked to play were Condemned 84, Close Shave and Section 5. Vocalist of Section 5 (Tosh) had apparently come down with laryngitis or some such throat infection and therefore didn't turn up. In a short space of time, and through the assistance of a fellow skinzine editor Benny Davies of *Beyond The...*skinzine, I was offered a slot by an up-and-coming band at the time called the Macc Lads. Oddly, at that time I had not heard much by them, and frankly, wanted an out-and-out skinhead band, as opposed to some scruffy, rocker-looking non-skins (tee hee hee), and thus I refused. To my eternal shame, years later, and to this day, I still can't believe I turned down a gig by the now-legendary Macc Lads. Subsequently, I got a call from Paul Burnley, if memory serves me correctly, and so I booked No Remorse to play.

The venue was called The Hand & Heart and it was in Far Gosford Street. The pub has not been a pub for some 20 years now. It later transpired that the landlords or owners of the pub — Jon & Brenda — were supporters of the local SWP (Socialist Workers Party) activists and on at least two occasions, my friend and I witnessed with our own eyes, the landlord giving stickers/flyers to local 'red' activists. Therefore, it was obvious that it was the landlord himself that had told the local reds about the gig. It didn't stop the landlords taking our money and business though! But in my opinion, he would have told the local activists to not smash his pub up, but instead make phone threats and if there was any violence to be had, make sure it's away from the pub.

Vocalist Paul Burnley recalled that 'Coventry was good because we headlined our second gig and went up in a coach of our supporters and had a good laugh.'5 Among those on board the coach which left from London Bridge was Nick Rich who remembers well the date of this gig because it fell on his birthday.

Interview with Paul Burnley of No Remorse, fanzine *White Revolution* no. 1.

On Saturday, 21 March, Skrewdriver were due to make a guest appearance at a gig in Kingston upon Thames, London, but it did not go ahead as *Skrewdriver News* explained:6

Skrewdriver News no. 2.

This was not a White Noise concert and due to the open advertising of the gig certain communist vermin got to know about it. The communist scum resorted to their usual trick of visiting the pub in question, assaulting the barmaid and issuing empty threats about petrol bombing the gig. Of course, we as Nationalists realise that the Reds have never had the guts to attack patriotic concerts, but the landlords do not... Remember we are in a war with the red filth and any of their supporters that cross our path are enemies and will be treated as such.

Skrewdriver apologised to those who made the journey to Kingston to attend the gig.

On Monday, 23 March 1987, Vengeance supported Section 5 and Condemned 84 at Norwich British Legion. Local Norwich band Y.O.B. (Youth of Britain) also played. Alex Ellul attended this one and did a gig review for *British Oi!*7 Vengeance performed a set of some 15 songs. Recorded for release on tape as a 'live bootleg,' the idea was dropped because the 'quality wasn't up to standard.' Drummer Tom recalls:8 'The gig was a huge success and we got a taste for playing live.'

Fanzine British Oi! no. 3.

Interview with Tom of Vengeance, Glory Days of the RAC blog.

Despite Stuart's growing disillusionment with the NF and the White Noise Club, Skrewdriver headlined a St. George's Day festival on Saturday, April 25 at the same farm near Halesworth in Suffolk which hosted the RAC Summer festivals. Also billed to play were Brutal Attack, No Remorse, Sudden Impact, British Standard and Prime Suspects. However, for a variety of reasons, four of the five bands cancelled. Brutal Attack had pulled out because Paul, their bass player, was still very much out of action following his car crash. Prime Suspects had need of the services of a guitarist to replace Gordon who had left the band and a drummer to replace Craig who, by all accounts, had been sacked by Danny and Spike.

Vengeance and French National Socialist skinhead band Legion 88 played instead. Legion 88 were asked to play at the very last minute and agreed without hesitation. Luc Taymans of fanzine *Pure Impact Skins* attended the festival and reviewed it for his fanzine:9

Fanzine Pure Impact Skins no. 5.

After four hours of a long travel by cars we arrived. There were less people than at the last R.A.C. but again many European countries were represented. First band to play was Vengeance. They played a good set though their sound hasn't anything too exceptional. The crowd did not move a lot but give the band a bit of time and they'll progress. They hope to be on 'No Surrender 3' and will play at the summer R.A.C. gig. Next came Legion 88 (first band from out of Britain to play there, it's about time) unknown to most of the audience, they made a strong impression with to-the-point songs, a good surprise to everybody. They opened the way so let's hope other foreign bands will have the chance to play there in the future. Again came Vengeance to play a few cover versions. Sudden Impact followed and what a disappointment it was, all seemed to go wrong. What happened? At the last R.A.C. they played well and now this, a total off-day for them, too bad. And like always the last band was Skrewdriver who were way better than at the last R.A.C. putting on a great performance with all their hits and some new songs like 'Strike Force.' Again a line-up change had happened with a new bassist and a second guitarist, hope they'll stay longer than the others. All in all, a good time was had by all.



A review of the festival in fanzine 14-UP provides yet more information about the performance of the support bands:10

Fanzine 14-UP no. 3, 1987.

The first band on stage were the newly turned nationalist band Vengeance. This is the first time that this Norwich band have played at a National Front organised gig. Their nine-song set included 'Pride and Pain,' 'Backs Against the Wall,' 'England's Glory' and 'Working Class Hero.' Vengeance also appeared again later during the day, with a shorter set, while Skrewdriver were getting ready. Considering this is the first time Vengeance have played like this, they did very well and were well received. I know from speaking to Daz (lead singer) that they were very nervous, but they played well and the crowd obviously thought so too... The next on were a French five-piece band called Legion 88. They played a long set of about 12 songs. Although they sang in French, musically they were very good. As there were many French skins in the crowd, they were popular for them and gained a few dancers.... The third group to come on stage were Sudden Impact and while they were preparing, Paul Dunbar (lead singer) said that it was a pity Skullhead couldn't be there because of Kev Turner's unfortunate sentence. So a Skullhead tape was played over the speakers until Sudden Impact were ready. This was appreciated by the Newcastle crew who had travelled the previous night to get there. Sudden Impact played a long set and their songs included 'Ulster Is Forever British' and 'Nigger-Loving White Slag.' I had only seen them once previously at the White Xmas gig last January and they definitely played better this time...

Vengeance said of playing the festival:11

Interview with Vengeance, White Noise no. 4.

We all enjoyed it very much. Although there wasn't a very big crowd reaction everyone seemed intent on listening to us and what we had to say. But we didn't expect much reaction as it was the first time that most people had ever heard of us. We were told afterwards that we went down well and at the end of the second set when we played one or two covers, people started dancing.

Years later, Tom of Vengeance would remember that day as bloody hot!

Legion 88, who 'went down well' despite the language barrier, were filmed and their set included such classics as 'Ein Volk, Ein Reich, Ein Führer' ('One People, One Nation, One Leader,' the infamous Nazi propaganda slogan), 'Skinheads' and 'Violence Nocturne.' This festival was only the fourth time they had played live.



Legion 88 — 1987 St. George's Day Festival, Suffolk

Paul Swain, the ex-4-Skins guitarist, was back with Skrewdriver after a short break from the band to 'play with his chopper.' It proved his last concert with the band. When Skrewdriver played there was a flashpoint as one member of Skrewdriver Security recalls:



Vengeance —1987 St. George's Day Festival, Suffolk

The night before the festival I was up the skinhead disco at the George in Hammersmith and was asked by none other than Nicky Crane if I wanted to do security. We went up on coaches from Euston Road. The other security was Paul D, Paul G, Dave W, Taffy, Des, Bear, Butty and Mark L (that's the ones I remember being there). During the Skrewdriver set, this bloke from the NF, who was wearing the SA uniform, started waving a pistol at Taffy who promptly kicked it out of his hand. I caught it and gave it to Mark L. Taffy then got the geezer on the floor and went to punch his head in!



Vengeance — 'Fight For Your Life' demo

After the St. George's day festival, Tim and Rach decided to leave the band because of musical differences. Tom and Daz wanted to play more melodic, slow material, whereas Tim and Rach, the two guitarists, wanted to move into hardcore punk. They were replaced by Vernon on bass guitar and his good friend Andy on guitar. Both Vernon and Andy had played with the band Runnin' Riot, who had supported Vengeance when they played live for the first time. This new line-up practised for several months and a single was planned, but then vocalist Daz announced he was leaving because of family problems. The rest of the band was gutted.

Determined to carry on, Vernon, Andy and Tom tried looking for a new singer, but they could not find a decent one anywhere. So they decided to become a three-piece band with Vernon taking on vocals as well. Alex Ellul remembers it a little differently, though: 'Tom was considering using me as the singer, but Vernon, who by all accounts was a difficult character, wanted to sing himself. That's what gave me the idea of singing in a band and was one of the sparks that started the whole Battle Zone thing.' Incidentally, Tom was the only remaining skinhead in the band.

Vengeance recorded another demo called 'Fight For Your Life' at the eight-track Scoop studio. The demo featured five new songs: 'Fight For Your Life,' 'Working Class Hero,' 'I Don't Wanna Know,' 'Vengeance' and 'Pride and Pain.' The demo is a total revelation. Leaving their Oi beginnings behind, the band had now adopted a harder sound. The guitars wail, the drums plod along and the vocals are shouted. The pick of the demo is the song 'Vengeance,' their story of everyday life:

Standing in the street people pass us by Waiting for a ruck if you want to try Nothing for us to do in this dead town Violence is our life, see it all around

British Oi described the demo as 'pure brilliance.' The band sent a copy of the 'Fight For Your Life' demo to Rock-O-Rama Records which Herbert liked. The five songs on this demo were later released on vinyl by Street Rock 'N' Roll Records and White Power Records. A short time after recording the demo, Vengeance supported Oi! band Section 5 in Stoke. The planned single was shelved.



Sudden Impact

Sudden Impact also suffered another change of line-up. Bass player Phil was replaced by Darren McEvilly a.k.a. Flubs, who used to play in a psychobilly garage band. Also of interest is that Sudden Impact started to use the logo of a large capital E superimposed upon a slanting sword, which was actually the German-made collar patch for the Second World War Estonian Division of the Waffen-SS (official final title of 20. Waffen-Grenadier-Division der SS (estnische Nr. 1). Similarly, Sudden Impact had stickers made sporting a round mobile swastika with the legend 'Wiking,' which refers to a Second World War division of the Waffen-SS (official final title of 5. SS-Panzer-Division 'Wiking'). The round mobile swastika was the divisional insignia of Wiking. Some other stickers are racially insensitive, in particular the one of a hooded member of the KKK holding the decapitated head of a black man with the accompanying slogan of 'Death to n****r scum.'

A time of change

By the early summer of that year, Ian Stuart had parted company with the NF and the White Noise Club. Ian Stuart, once the most ardent and loyal of NF supporters, said of this parting when interviewed in 1988:

None of the actual National Front leaders at that time did any of the work towards White Noise. They left it to people involved in the bands and they just pocketed all of the money. Now we in the bands got a little bit fed up with it. Because what was meant to be happening was that the money made by White Noise Records was meant to go to bring out more records and bring more Nationalist groups into the actual recording studios and get out material. But in the end the National Front leaders, which were the two that actually had control, Patrick Harrington and Derek Holland, they were actually using the money more for the political

side of things, which was National Front News and Nationalism Today, their magazine.

Ian Stuart also alleged that NF representatives visited Rock-O-Rama Records in West Germany, where, masquerading as Skrewdriver's managers, they collected all royalties due from Skrewdriver record sales, including those from the repressing of *Hail the New Dawn*. Furthermore, he had to suffer the disappointment of not taking Skrewdriver on the upcoming American tour set up by the White Noise Club, but really enough was enough!

Brutal Attack followed Skrewdriver. Ken McLellan, who had been working in the NF's head office in Croydon, received a letter from Derek Holland stating that 'Skrewdriver had definitely had their day and that, with the help of White Noise, Brutal Attack would become bigger than Skrewdriver could ever dream of becoming.'12 He was not swayed. He too was convinced that Harrington and Holland were robbing the bands to line their own pockets:13

Paul London, *Nazi Rock Star*, page 78. Interview with Ken McLellan, *Offensive Weapon* no. 3.

The White Noise Club, which I worked for, must have made thousands and thousands from the likes of Skrewdriver etc... A few examples are: White Noise were buying our LPs for £2.50 and selling them for £7.50 and I saw thousands going through that bookshop and the biggest joke of all was one of the White Christmas gigs, when just over 500 people turned up each paying £3.00 to get in, and Pat Harrington turned up in a cab from his house and collected the takings from the door, then paid the bands £100 each and pocketed the rest of the money and fucked off home.

Later, Ken McLellan would admit that 'he was completely duped by Derek 'Raving Priest' Holland and his au pair, Patrick Harrington, into believing in White Noise.'14 He angrily described Harrington and Holland as 'two of the most corrupt arseholes ever to have robbed the NF.'15

Interview with Ken McLellan, fanzine *Truth at Last* no. 11. Interview with Ken McLellan, *Blood and Honour* no. 2.

Skullhead and Violent Storm, however, remained loyal to the White Noise Club, as did a number of fanzines, the most important being *Welsh Leak* and *British Oi!* Ian Stuart was disappointed, but Ken McLellan was more outspoken:16 'The people I feel sorry for are the ones being brainwashed by the White Noise Club. People like Kev Turner who is still in a cell with his mind being turned inside out by the lies he is hearing from the likes of Derek Holland.'

Ibid.

In response to the likes of Ian Stuart and Ken McLellan, Kev Turner of Skullhead explained his decision to stay with the White Noise Club as follows:17

Interview with Kev Turner, fanzine Welsh Leak no. 1, circa 1987.

One thing is certain for the future: Skullhead will be staying with the White Noise Club. We have our own reasons for doing this and contrary to rumour it is not because we have been 'brainwashed.' We are fully aware of the decision by other bands to leave White Noise, whether it be a musical decision or political one, due to differences of opinion. I respect those decisions and I wish them all the best in their 'independent' venture. I only hope they respect our decision. Our reasons for staying with the White Noise Club are:

- (a)Skullhead, as a band, support the National Front and have no intention of withdrawing that support. White Noise, being the NF's musical side, it automatically follows that we support White Noise as well.
- (b)We have never been ripped off by White Noise and neither have our friends who support the White Noise Club. In fact, everyone we have met associated with the White Noise Club has been very friendly and helpful.
- (c)The support I have received since I started this [prison] sentence has been excellent. Most of that support has come from the NF and its members. It would be impossible for me to even think about betraying that support which I feel we would be doing if Skullhead left the White Noise Club.

As I've said, we wish the bands that've left White Noise all the best with their 'independent' venture, but Skullhead will definitely stay with White Noise.

As for Welsh band Violent Storm, who had no records to their name and thus nothing to lose and everything to gain by sticking with the White Noise Club, they stated, admittedly in the pages of their patron's fanzine, *White Noise*:18 'All members of Violent Storm are in full support of the NF. We think it is the only true nationalist movement worth backing. The Zionist media image of us as race-hating Nazis is just rubbish: they are confusing us with the Nazi reactionaries of the Flag. We think that White Noise is doing a good job in promoting bands, gigs, records and so they will have our support in the future. We would like to say to all members of the Club to stick with it, and not to be fooled by phoney organisations.'

Interview, fanzine White Noise no. 8, February 1989.

Violent Storm repeated their support for the White Noise Club in the pages of *British Oi* and denounced the hypocrisy of 'Nazis like Ian Stuart and his confused following' for 'singing about the evils of Capitalism when in fact they are themselves.' 19 Perhaps of more interest is that Violent Storm blamed Ian Stuart for the cancellation of a White Noise gig in Oldham they were due to play. [The date and venue of the proposed gig are not known. This would have been the first live performance by Violent Storm.]

Interview with Violent Storm, fanzine British Oi no. 8.

Unfortunately for Ian Stuart, the separation from the White Noise Club was not straightforward and soon became like a messy divorce. The White Noise Club still owed Rock-O-Rama Records a 'lot of money' for merchandise taken on credit, reported as £3,000, and, until such time as the debt was paid in full, the German label refused to release any further material for the White Noise Club and Skrewdriver. To retain the support of Kev Turner, described as 'the new jewel in their crown,'20 the White Noise Club had need of the German label to release the debut LP by Skullhead, which had been recorded back in November 1986. Harrington flew over to Germany to meet Herbert Egoldt, the boss of Rock-O-Rama Records, and pay the outstanding debt. To gain much-needed credibility, Harrington then asked for a letter from Egoldt stating that the debt had been paid. Egoldt said he could have his letter, but added that there had been a delay in payment of 11 months! Harrington returned to England with very little to show from his trip. At least he could comfort himself with the knowledge that there would be no further delay to the release of the Skullhead LP.

Paul London, Nazi Rock Star, page 86.

Blood and Honour

On Thursday, 4 June, no longer under the auspices of the corrupt White Noise Club, Skrewdriver and No Remorse played the St. Helier Arms, Carshalton, Surrey, which was billed as 'A best of British night.'

Nearly four hundred people attended the concert, which Paul Burnley of No Remorse regarded as a resounding success,21 although guitarist Mark felt ripped off because they were not paid.22 Either way, the night was overshadowed by the sickening rape of a 17-year-old girl on the way home from the gig. In the pages of his fanzine, *The Truth at Last*, Paul Burnley wrote: 'In our view people like these sick rapists deserve more than a soft sentence. They deserve to be hung!'23

Paul London, Nazi Rock Star, page 78.

Interview with Mark, fanzine *Offensive Weapon* no. 2, 1987. Fanzine, *The Truth at Last* no. 10.

Mark Sutherland left Skrewdriver after the Carshalton gig, angered once again at the way in which people were taking advantage of Ian.24 He was replaced on drums by John Burnley, Paul Burnley's brother. With a new line-up of Ian Stuart on vocals, Martin Cross on guitar, Merv Shields on bass and John Burnley on drums, Skrewdriver entered Mark Sutherland's studio to record a new album entitled *White Rider*. The band was not satisfied with the outcome and decided to re-record the entire album, which they did weeks later.25 The band hoped to have the new album out in October, but the release date was put back to late November.

Paul London, *Nazi Rock Star*, page 57. However, according to *Skrewdriver News* no. 3, Mark Sutherland left the band to 'concentrate on mixing and engineering records, instead of playing on them.'

The complete first recording session for *White Rider* can be heard on the unofficial Skrewdriver *1st White Rider Studio Session '87* CD.

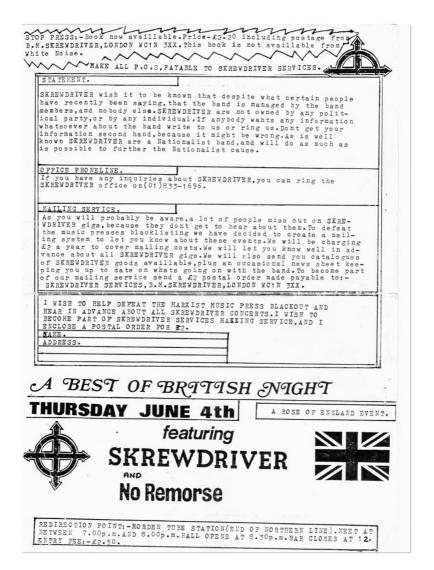


Ian Stuart and Merv Shields of Skrewdriver at St. Helier Arms, 4 June 1987

Meanwhile, with support from close friends and bands No Remorse, Brutal Attack and Sudden Impact, Ian Stuart founded Blood and Honour, billed as 'The Independent Voice of Rock Against Communism.' Never again would Stuart join another political party. In July 1987, the first issue of the magazine *Blood and Honour* appeared. The front cover image of a lightning bolt striking a red star was drawn by Alan Pond. In an unprecedented move, a free copy of the first issue was sent to White Noise members and the Skrewdriver mailing list. It was accompanied by a handwritten note signed by Ian Stuart which explained and apologised:

We (Skrewdriver, Brutal Attack, No Remorse and Sudden Impact) brought this paper out as an alternative to 'White Noise,' which we have now discovered is a corrupt rip-off. Because we at first took part in 'White Noise' believing that it was a good thing, we have sent all 'White Noise' members *Blood and Honour* issue one free of charge. This is a way of apologising for ever having gotten people involved in something as dishonest as 'White Noise,' and its chief owners Derek Holland and Patrick Harrington.

Skrewdriver News encouraged members to 'subscribe to this excellent paper which is far removed from the corruption and the dishonesty of the White Noise Club.'



Page 2 of Skrewdriver News No. 2 advertising the concert on 4 June 1987

The *Blood and Honour* masthead incorporated the triskelion of the AWB, short for the Afrikaner Weerstandsbeweging (in English, 'Afrikaner Resistance Movement'). With its National Socialist agenda, *Blood and Honour* differed politically from the likes of *White Noise* and *New Dawn*. The editorial of the first issue, written by Ian Stuart, read: 'This is *Blood and Honour*, a new independent rock against communism paper. This paper will be run by people who really care about the nationalist music scene. Not by people who are out to line their own pockets, or further their own flagging political careers, as in the case of White Noise.'

The first issue featured a short interview with Ian Stuart, who reinforced the message that *Blood and Honour* was independent and that Skrewdriver was an independent National Socialist band. He added, however, that they were prepared to work with 'Nationalists of any party if we consider them to be trustworthy.' Of course,

the Official NF, made up of the likes of 'money-pocketing traitors' Harrington and Holland, was not considered trustworthy. The war of words between *Blood and Honour* and the Official NF, referred to as 'The Nutty Fairy Party,' filled the editorials and the 'White Whispers' column of future issues.

Blood and Honour would later accuse the White Noise Club of ripping off nationalist music fans and of trying to intercept mail for Skrewdriver Services, Ian Stuart's merchandising outlet. After some six months of silence, the leadership of the NF publicly refuted the allegations made against leading members by Blood and Honour26:

'Ripping Yarns,' National Front News no. 100.

The main allegation held against the movement is that it has 'ripped off' Mr. Stuart. Nothing could be further from the truth. Up until now we have not made this public because we have learned that during the time he was receiving money for running White Noise he was getting money from the DHSS and his rent from Camden Council. Advertisements were also placed free of charge in all NF journals for Stuart's private business Skrewdriver Services. All profits from this business went directly to Stuart. Mr. Stuart is the registered owner of the Post Box from which the business is operated.

In addition to the money he received from the White Noise Club, he also received £300 in cash the morning he was released from prison from one of the NF administration staff; this money was drawn out of an Anglia Building Society account the same morning, and which had been opened for him so that the NF could show its appreciation for his efforts in a practical way. Furthermore, Mr. Stuart was also bought a £400 guitar in London by the NF by way of payment for his services...

Mr. Stuart has also made vile allegations against two leading members of the National Directorate, Derek Holland and Patrick Harrington. Stuart's real complaint against these two officers is that they told him exactly what they thought of his reactionary Nazi views, and his constant cry of 'I want more.' They insisted on putting the NF first and objected having to massage the ego of an ageing would-be rock star...

The National Directorate now proscribed *Blood and Honour* and made it a 'disciplinary offence for any NF member to support this publication in any way.' Furthermore, it ordered branches to sell all stocks of merchandise bearing the name of Skrewdriver. Once this was completed no new merchandise bearing the name Skrewdriver was to be produced and yet Holland continued to sell Skrewdriver tapes through his Defendant Tapes business.

The National Front continued with the White Noise Club, which threw all of its resources behind Skullhead and 'other bands of proven loyalty and ideological soundness.' The NF National Directorate also ordered: 'Every effort must be made through "White Noise" to root out the sordid and politically suicidal Nazi cult which has tainted the White music scene for some years.' In the belief that 'the vermin who run the discredited White Noise Club' (Harrington and Holland) were trying to destroy Rock Against Communism, Ian and *Blood and Honour* fought back:27

Editorial, Blood and Honour no. 2.

We will not allow them to do this as we are the true Nationalist music fans. We will not tolerate phoney Nationalists splitting up White people and movements in Europe. We won't put up with their pathetic attempts to gain power by lies and

deceit. Nor will we allow them to destroy the destiny of Blood and Honour. We will follow the example of the one uncorruptable [sic] ideal: National Socialism, and its great martyr Adolf Hitler. Victory will be ours.

Besides music charts and concert reviews, *Blood and Honour* magazine also carried advertising for Skrewdriver Services and 'No Remorse merchandise' which featured the infamous No Remorse 'One day the world will know Adolf Hitler was right' T-shirt. *Blood and Honour* became a one-stop shop for the RAC scene and it is little wonder that the magazine took off and was soon outselling its print run. Ian Stuart ascribed the success of *Blood and Honour* to its idea:28

Interview with Ian Stuart, fanzine Last Chance.

There has been no other magazine that promotes the advancement of the White race and that does not tie itself to any political party. B&H is not tied to any party. It is mainly run by the bands. The bands are popular so the magazine is popular. Its main achievement has been to get more people involved in the White cause and to push the music of the bands over to a lot more people than would be possible otherwise. Food for thought, that *Blood and Honour* has got at least five times the circulation of *Searchlight*. That's a fact.

Comparing *Blood and Honour* to White Noise, Ken McLellan of Brutal Attack had this to say:29 'It does not edit anything the bands do or say. It is run by the bands for bands and therefore totally incorruptible. It offers the bands freedom.'

Interview with Ken McLellan, fanzine *The Truth at Last* no. 11.

The creation of Blood and Honour reverberated throughout the NF. Hounslow NF skinhead William said of the impact:

When Ian left the Front and White Noise he formed the musical resistance Blood and Honour. We as in my area followed him en masse and then while in my early twenties I joined the British Movement, which at the time Ian was also a member of. The BM wasn't street confrontational like the Front, it had become more underground, but was still very active in different areas and present although discreetly at all nationalist activities and was politically a lot more mature than the Front. Once Ian left the Front and took all the skinheads with him it signalled its demise from a once formidable street fighting force to mere shadow of its former self. The massive revenue generated from the White Noise Club and record sales was also lost and took the Front away from being what can only be described as a major player in the British party political system. At its height the Front could field way over a thousand skinheads at any march in London and that was a thousand fighters, and there was always a gig after a NF demo or major activity. The White Noise Club was such a cash cow for the NF.

The creation of Blood and Honour and the prospect of this far-right grouping forging European links prompted Jeremy Corbyn, Labour MP for Islington North, to write to the Home Secretary to express his concerns.30

'Far-Right youth forging links with 'white-power' music, *The Independent*, 16 September 1987.

On Saturday, September 5, now under the umbrella of Blood and Honour, Skrewdriver played a gig at the St. Helier Arms,31 Carshalton, Surrey, supported by Brutal Attack, No Remorse and Sudden Impact. The gig very nearly did not go ahead. Fitz, a member of Skrewdriver Security, was on the door. Two rastas pulled up in a van

with a PA for a certain Mr. Donaldson. Fitz did not know anybody by that name, told them that they must have got the wrong place and sent them on their way. Just to be on the safe side, he phoned Ian Stuart to let him know. Ian Stuart's reply is not printable. The PA was for him, which he had booked under his real surname of Donaldson. The situation was soon recovered and the gig went ahead with two Rastas doing the sound! Various locations have appeared as the venue for this concert, among them the Star, Croydon. According to Colin H, the venue was not The Star: 'I went to gigs at the Star and the Ship in Croydon and it wasn't there.' The venue was definitely the St. Helier Arms. Also, Skrewdriver played the St. Helier Arms twice in quick succession, with no more than a couple of weeks separating the gigs. However, Eddie Stampton and many others are convinced the first of the two gigs was on a Thursday and the second was on a Saturday. A number of sources confirm that Skrewdriver, Brutal Attack, No Remorse and Sudden Impact definitely played the St. Helier Arms on Saturday, 5 September. Therefore, the possibility exists that Saturday 5 September was the second of the two gigs. If this is the case, then the date of the first gig remains unknown. If Saturday 5 September was the date of the first gig then the date of the second gig is unknown. The author has not seen flyers for either of the two gigs.

The gig was well-attended, attracting some seven hundred to one thousand people. Clearly the popularity of Skrewdriver was growing. Colin H. from Enfield was there, so was Eddie Stampton, so was Nick Rich from Kent, so was Mike from Feltham, so was MJ, so was William from Hounslow, so was Glyn from South London, so was Mark from Coventry, so was Val Drury, so was David Webster, so was Chad from Barrow, as was Mark from Birmingham, newly seduced by Skrewdriver:

I joined the National Front in 1986 as a full member. Then the party split. I swear it wasn't me! The branch was quite well-organised and had copies of *White Power* by Skrewdriver for sale. I bought a copy because, to be honest, I was curious to hear a nationalist band. The sentiments of 'Smash the IRA' appealed to me as the IRA were anti-British. Let's smash the bastards! Still agree now to be honest. I subsequently picked up 'Voice of Britain' 7" and *Hail the New Dawn* LP along with the 'Back With a Bang 12", I think. I travelled down to the Croydon gig on a bus organised by the Birmingham branch of the NF. We used to go to gigs together as a branch. There were around 15 of us on the bus. I was excited to see Skrewdriver live for the first time.

With great enthusiasm, the packed audience welcomed back Brutal Attack 'into the fold' after a year-long hiatus. The Brutal Attack line-up included Ken McLellan on vocals, Martin Cross of Skrewdriver on guitar and Len Fleckney on drums. Their set of mainly new numbers did not disappoint. Skrewdriver was joined on stage for the first time by new drummer John Burnley. The concert was filmed and later released on video through *Blood and Honour*. For Nick Rich, this gig remains the best he ever witnessed and for very special reasons. From the stage Ian Stuart thanked him for his RAC chart which had appeared in the first ever issue of *Blood and Honour* and then dedicated 'Voice of Britain' to him, along with the Chelsea Headhunters. And as if that were not

enough, Nick Rich also got to do a sing-along with Ken Brutal Attack and Ian Skrewdriver. For Mark from Birmingham, the gig was well worth the long journey home: 'It was a great night and enjoyed by all very much indeed. We were all buzzing. I returned home with a No Remorse demo tape and a No Remorse 'One day the world will know that Adolf Hitler was right' T-shirt if I remember correctly.'

The No Remorse demo tape featured six live songs from the first few gigs: 'Hail the Order,' 'Six Million Lies,' 'Bloodsucker,' 'The Shadow of Death,' 'Time Will Tell' and 'This Time the World.' The tape is of reasonable quality and none of the songs differ radically from their later vinyl counterparts.

Mark from Coventry, who probably came down on the same bus organised by the Birmingham Branch of the NF, recalls the gig for very different reasons:

Firstly, because due to silly rumours spread by a jealous bloke from Essex regarding a girl he fancied who had been writing to me for my skinzine, but was also chatting me up, unbeknown to me, she was an on-off girlfriend of his. This fella had said if I turned up at the gig he was going to 'do me.' Then in the car park, Paul Burnley said hello to me and told me he didn't expect to see me there. When I asked him why, he said that this same fella had told him I had got a half-caste girlfriend. At that point, I didn't know whether to laugh, thinking it was a joke and I was waiting for the punch line, or whether to confront Paul. It had come from the same fella who'd said he was gonna 'do me.' My good friend and I found the same fella at the bar and confronted him. He certainly didn't 'do me' and quite the contrary, motioned to me that it was all a mistake and that his source was wrong. Problem solved. For the record, I didn't even have a girlfriend at that time. And neither had I then, nor ever, been with any female of non-white ethnic origin!

Another memory from that gig was Nicky Crane, the giant Skrewdriver security doorman, frisking everyone on the way in, dressed in his white vest and red braces. When it later transpired that he was a homosexual, most of us shuddered at the thought of him 'enjoying himself' running his hands up other blokes' legs and groin areas, supposedly searching for weapons.

For Chad, the long journey from Cumbria to London and back mattered not because he got to meet Ian Stuart for the first time and see Skrewdriver:32

Chad thinks he may have attended the last RAC festival in Suffolk, which would have made it the first time he saw Skrewdriver.

A group of us came down from Barrow in a transit van. One of the skins was actually from South London. He had been a skinhead since the '70s. We arrived late so we missed Sudden Impact and some of No Remorse, who were already playing. I remember talking to Nicky Crane because one of the lads was in jail with him. I was surprised at how effeminate he was. I overheard some West Ham skinheads talking about getting out of jail for a fight on a ferry. I met Ian Stuart and yes it was for a photo. He was a pure gent and always took time out to get photos with his 'fans.' For Skrewdriver, I danced with a Union Jack wrapped around my neck. They were brilliant. I bought a copy of the first edition of *Blood & Honour*, which I still have, as well as a Skrewdriver poster and a Brutal Attack 'Return of St. George' poster, which I had for years, but no longer.

For Eddie Stampton, this was his first gig since early '85, when he'd hung up the

I'd been knocking around with Chubby Chris and his lot for a while, more so since he'd moved to Camberwell from Mitcham. I was the only skinhead in a firm of now casual ex-skins. Add to this I was attending less and less skinhead events and more and more BNP activities. The BNP had few skinheads at the time either, probably because Ian Stuart had stayed with the NF after Tyndall had left the Front and Tyndall himself had always made his position on skinheads perfectly clear — he didn't like them. I grew my hair and started drinking in the bars of the Old Kent Road and Hackney Road. The attitude we shared seemed to be that we were the elite — more violent, more clued-up and in my case, someone that was actually politically active, as opposed to most of the posers that just attended gigs and listened to songs about what they really should have been doing. I was 20, my mates a bit older. We saw the skinhead thing as strictly a youth cult and anyone still walking round as a skinhead past the age of 21 in 1985 we viewed as some kind of mug! Also, a lot of queers had adopted the dress sense, we didn't know it at the time, but that was probably influenced by Craney and his patronage of gay nightclubs. Being casual did have pros and cons, though. The clobber cost a fortune but there was far less police or ethnic attention and the birds you would never pull walking around in DMs. Anyway, I didn't stay casual long. Influenced by a mate from Birmingham (Mark Walsh) who now lived just up the road in Clapham South, I started attending lots of Psychobilly gigs, bands like the Meteors and Guana Batz — I became a Rockabilly.

The firm I was part of was the same lot that went on to form the Chelsea Headhunters and it was a friend from Stockwell and I that designed and had the very first now infamous Headhunter calling cards printed up. They bore a Totenkopf with the slogan 'Congratulations, you have been nominated and dealt with by the Chelsea Headhunters.'

Anyway, I'd been invited to this first 28 gig by Ian who I still saw regularly as I was a visitor at 40 Argyle Square at least a couple of times a week. Not always there to see Ian, but usually Rockabilly pals and members of Skrewdriver Security — Des Clarke and Andy 'Jock' Dewan, also my very good friend in the basement flat, Pearse Lehey, an Irish skinhead from Cork. Add to this I was a regular at the Prince Albert pub which was located off of York Way in Kings Cross that held a skinhead night every Thursday.

On the night of the gig, I was a bit apprehensive. There were around eight of us, two Rockabillies and six casuals. In the past there had been a feud between me and Ken McLellan. I'd been good mates with him when we were around 17, drinking together regularly in places like the Tooting Castle and Sound and Vision in Soho. All this changed when he hooked up with an ex of mine who he later married. I never had a problem with it, in fact it was me that dumped her, but he did for some irrational reason. We had had a couple of fights, the last being extremely violent. The crowd at the gig would be 99.9 percent very volatile skinhead. Now we were going into the lion's den so to speak, in which would be six or seven hundred of his admirers and to top it all we weren't skinheads and Chubby and Ken also shared an intense mutual dislike.

When we all went through from the bar to enter the actual hall where the gig was, there was a curtained doorway and before going through, Fitz of Skrewdriver Security was searching everyone. We had got tooled up to the eyeballs for this, just in case. We were all carrying, and I had a knuckle duster with a built-in flick knife and a lead-weighted black jack (which is a lead-

weighted spring with leather around it). A couple of the others had flare guns and coshes. As we went through, Fitz took all our weapons off us in turn, winking. We walked through to the hall and Fitz reappeared and gave us everything back!

Anyway, I spent most of the gig at the bar with an ex I'd not seen for ages. A funny thing was that the sound man was actually a Rasta!! I thought it hilarious and, fair play to him, he had bottle staying in there and seeing the night out. No one laid a finger on him and I recall actually buying him a drink. There was a strange atmosphere and it did nearly kick off a few times but still it was a brilliant gig. I think that is why Ian gave us a dedication and mentioned that we'd been with Skrewdriver since day one of the 'Back With a Bang' days. This was to reassure people we weren't there to cause any trouble. A couple of ours spent most of the gig on stage with Ian too. This gig, although not billed as a Blood & Honour gig, was actually by invite only and was the very first and was held on a Thursday night. The second, which was actually the official launch, was a short time later at the same venue and held on a Saturday. We attended that too.

Ian Stuart and Skrewdriver left a lasting impression on Mike from Feltham for an altogether different reason:

In all my decades of gig-going, Skrewdriver still remains the only band I have ever come across who often provided free coaches at the end of the night to take supporters back to the nearest tube or train station. As Ian said, this was so that the police would have no excuse for arresting people in the street outside after a gig, for one spurious reason or another. I remember being on a coach travelling back to Carshalton Station after a gig at the St. Helier Arms. It was so packed that people were crammed three to a two-man seat and others were standing in the aisles, with everybody singing 'Tomorrow Belongs to Me' at the top of their voices. A priceless memory!



Skrewdriver sound check at St. Helier Arms

Blood and Honour released the concert on video. Fanzine *The Truth at Last* reviewed it, giving it a glowing endorsement. Praise was heaped on the bands except for Sudden Impact who 'didn't quite make the right impression on the 800 in attendance.'33

Review, fanzine *The Truth at Last* no. 11, 1988.

Skrewdriver played St. Helier Arms, Carshalton again on a Saturday night. The date of the concert is not known. Mark from Birmingham was there and recalls:

This was another outing for the Birmingham branch of the NF. We got there early from an NF function in London earlier that day. Before the gig I watched Skrewdriver rehearse a few songs off their White Rider album and with an old Kodak instamatic camera took a few pictures of the band while they played. Not far from me and in contrast was a professional photographer with a tripod. Now what happened to those photographs taken by the professional? Ian was wearing a UDA sweatband on his wrist and Mery Shields, an Ulsterman, was wearing a UDA patch on his shirt. The UDA were recruiting at that time on the mainland and were in attendance. Later I approached Merv Shields at the bar and got talking to him for a good while about the Ulster situation and the UDA. He was a nice chap. Nicky Crane, who I recognized from the Strength Through Oi LP, was there as head of Skrewdriver Security. He was one of the most menacing individuals I've ever met. I don't recall the support act, but again Skrewdriver were great live. I came home from that gig with a Skrewdriver T-shirt: the sunwheel surrounded by flames with the logo 'Skrewdriver Rising.' I don't remember any trouble, but again I probably got a bit pissed. I loved my beer back then.









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UDA recruitment flyers, circa 1987-1988

The loyalist paramilitary UDA [Ulster Defence Association] was very close to the hearts of Merv and Ian Stuart. Advertisements for *Ulster*, the magazine of the UDA, would later appear in the pages of *Blood and Honour*. Ian Stuart even hoped to play a benefit concert in Ulster for UDA prisoners, but this fell through just like the plans to play Italy, Holland and France before the end of the year.

Eddie Stampton also attended a second gig at the St. Helier Arms:

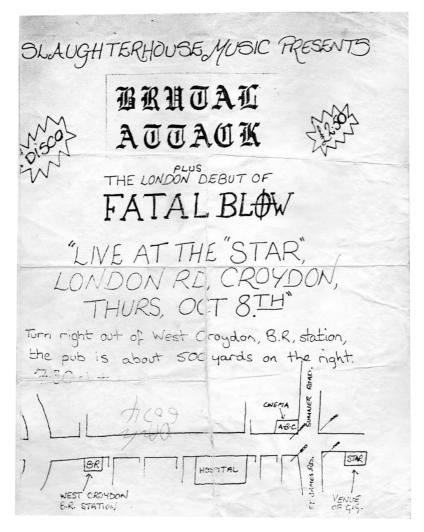
This was the official launch of Blood and Honour, held on a Saturday night at the St. Helier arms in Carshalton. Like the first 28 gig, a little while before at the same venue, again me and pals from the Chelsea Headhunters attended this gig. I remember the day well, well most of it anyway! It was a hot sunny day and I'd met up with Chubby and the others in the Griffin pub in the west end of London's Charing Cross. From there we went to see Gary Hitchcock and his mate Bill L who had a stall in the market at Villiers Street, right near the old 'Soldier of Fortune' shop owned by BM member Tim Danvers. This was before exotic weaponry was illegal to sell and Gary sold all sorts of crazy stuff sure to make a load of thugs like us shoot our loads. Knuckle dusters, expandable batons, lead-

weighted coshes, knives disguised as pens and combs, sometimes even cans of CS under the counter. We bought a few odds and ends for the gig, not that we were going to cause trouble, but our presence at the first gig had drawn a frosty reception from some; our philosophy regarding weapons was one of 'clunk click every trip.' We moved on to Victoria where we were to get the train to the gig. We all decided to have a few beers in the Duke of York pub.

Again there were only around eight of us and we arrived at the gig late as we had had a close call outside the Duke of York with a load of QPR that had recognised Chubby, who was making a bit of a name for himself on the football hooligan scene. Anyway, nothing happened and we got the train to the gig. When we arrived the usual suspects, or to be more precise, suspect, again gave us a very frosty reception. I can't remember the ins and outs now of what caused it, but once inside the hall, an incident happened and the crowd opened up around us and there was a bit of a stand-off between us and a load of skinheads of which Ken McLellan was right at the front. A flare gun was fired by one of our lot, but everything seemed to be smoothed over and nothing else happened. This gig was actually videoed and one of the only copies was later given to me by Ian. It was never released on video or DVD till years later when I found it in the loft and sold the rights to an American label. It is on sale now, wrongly titled Skrewdriver Live in London 1988. My fault due to getting the year wrong! On the Brutal Attack part of the DVD, Ken can be heard trying to whip the skinhead crowd up against us — first by dedicating the song 'Long Live Death' to us 'latecomers' and then by telling the crowd, 'Let's not forget we are all skinheads' and 'there are certain people in here tonight trying to ruin the only venue in London we've got. Skinheads stick together.' The original tape was edited somewhat by the record label that produced the DVD and one part edited out was Ken on stage with a baseball bat exclaiming, 'Ready!' Forever the showman, if he wasn't standing on a speaker with his shirt off or dangling from a venue's chandelier, Ken was always doing this sort of thing. Ian Stuart had nicknames for most people and had nicknamed him Ken McGlitter! I'd hate to know what mine was. I remember at a gig in Embankment around '84 he changed all the words to a cover version of the Troggs' 'Wild Thing' that Brutal Attack used to perform. He slagged me off all through the song, 'Stampton, I'm gonna kill you,' that sort of thing. I'd already left the gig anyway and there is a live tape knocking around somewhere that includes the song. Hated but rated, that's me...

Again, once Skrewdriver took the stage, Ian gave us dedications, probably to calm the skinheads and show them we were OK. Well the gig ended with no more trouble and we made our way home. A good night was had by all and there were around seven or eight hundred in attendance. I'm proud to say I was at the first 28 gigs, and the 'Back With a Bang' gigs too. I was part of something that went worldwide — Ian Stuart's legacy. It's just such a pity, what they call the 'scene' in England has become what it has — a fucking big joke and not a very funny one at that — run by someone that is not and never has been politically active who sees 28 as his personal fiefdom Ian Stuart would be spinning in his grave if he knew what was happening.

The landlord of the St. Helier Arms was so impressed with the security provided at the RAC gigs that he offered Fitz and later Nicky Crane jobs as bouncers. They started to work there full-time along with two others. Fitz would drop out of the scene halfway through 1988 after he met a girl and moved away. He still has his two Skrewdriver Security T-shirts with different designs, as well as a big plaque signed and given to him



On Saturday, 19 September, Skrewdriver planned to play a pub in the seaside town of Worthing on the south coast. The author does not know if the gig went ahead or not.

On Saturday, 26 September, Vengeance supported Condemned 84 at the Bowler Hat, Burslem, Stoke-on-Trent.

On Thursday, 8 October, Brutal Attack and Fatal Blow were advertised to play the Star, London Road, West Croydon. Things turned out differently. Fanzine *Offensive Weapon* reported:34

Fanzine *Offensive Weapon* no. 2, 1987. Interestingly, the review dates the gig on Thursday, 15 October.

The venue was a pub with a smallish hall around the back. Originally advertised playing was Fatal Blow and Brutal Attack. Fatal Blow did not show up so the local band Sudden Impact took their place... Sudden Impact played a good set

which showed great improvement over their last gig. Unfortunately no one danced which later Paul Dunbar the lead singer said disappointed the band. Next on stage to everyone's surprise was Skrewdriver, who put in a guest appearance. They only played three to four numbers, which drove everyone in the hall to the front dancing. Following Skrewdriver's departure from the stage, another guest appearance by No Remorse, who hammered out a few numbers which were wellreceived by the crowd. Finally around half nine Brutal Attack stormed the stage who from the first moment they played had the crowd dancing. They played a lot of new numbers from the forthcoming LP Rocking for Race and Nation, which was well-received, but the highlight of the evening was 'White Pride — White Passion' which went on for about half an hour or seemed to plus Ken asking Mick (ex-Pride of the Lion singer) to round off the song which he did very well and was applauded for it. Brutal Attack finished off their set after an encore and the crowd dispersed peacefully well satisfied. Overall it was a good gig but I found out the next day that there was quite a bit of trouble following the gig with the police refusing to let people leave from West Croydon station. Also, apparently the gig was also marred by the fact that a few members of the band playing and a few of the crowd were viciously and mindlessly attacked by black youths. This led to a young lady, Ken's wife, being stabbed in the arm.

On Saturday, 17 October, Lionheart, which now had a new line-up, played their first gig at the Bowler Hat, Stoke-on-Trent. A decent live soundboard recording exists of this momentous occasion, which amounted to a handful of songs, some of which were covers! The band was under-rehearsed, having only learnt of the gig five days before.

Jaki, who was in a relationship with guitarist Jon Hickson, recalls of her growing involvement with the band: 'I used to go to the band practices at Icky's house back when Hammy was the singer and I used to jump in and sing backing vocals because I love to sing. Then when Nana joined we became more of a duet.' Original vocalist Hammy was replaced by Nana in 1988. Sid became the guitarist around the same time. He was their fourth guitarist after losing one to the army, one to another band and one to injuries received in a motorcycle crash.

On Saturday, 24 October, Rebelles Européens, a new French nationalist record company, staged an RAC festival in the Brittany port of Brest. Skrewdriver and No Remorse were booked to play along with French RAC bands Bunker 84, Legion 88, Skinkorps, Snix and Brutal Combat, but the two British bands did not make the journey across the English Channel.35 Rebelles Européens hoped to record the concert for a live double LP. Disappointingly, nothing came of this mouthwatering prospect.

French fanzine *Skinhead Pour L'Éternité* no. 4, Sep-Oct 1987, announces the forthcoming concert with solely No Remorse, which strongly suggests Skrewdriver cancelled first. The author has assumed that No Remorse later cancelled because there is a distinct lack of coverage of them playing the concert.

Skrewdriver — White Rider LP and more

In late 1987, Skrewdriver released the *White Rider* LP (catalogue number Rock-O-Rama Records RRR 66), regarded by many as their finest recording, both musically and lyrically, and a benchmark for all future white power releases, which has rarely been surpassed, if at all. On the front cover is a design by a German supporter which refers to the poster of the 1915 movie *The Birth of a Nation* directed by D.W. Griffith, glorifying the American Ku Klux Klan. The design is inflammatory, perhaps one of the most

inflammatory ever to grace the front cover of an album: a torch-brandishing Klansman in full hooded regalia riding a white-clad horse. And of course mention should be made of the small swastika lurking in the background.

Musically, White Rider was more heavy rock than punk rock. The album, which featured 12 songs, unleashed some of Ian Stuart's most passionate compositions to date, none more so than 'I Can See the Fire,' which had started life as 'Anger in Your Eyes' and remained one of Ian Stuart's favourites. Interestingly, Ian Stuart wrote 23 songs for White Rider which was originally subtitled 'The Flame That Never Dies.'36 Many of the songs remain unrecorded. Many were written while Ian Stuart was languishing in prison and this theme is evoked on the likes of 'Where Has Justice Gone?' and 'Behind the Bars.' Elsewhere, the song 'Strikeforce' sides with the white minority in South Africa fighting for survival against the ANC, labelled as terrorist, with such lyrics: According to two credible sources, 'White Rider' was going to feature 14 songs. The extra songs which did not make it onto the

feature 14 songs. The extra songs which did not make it onto the album were 'The Road Goes On' and 'The Solution' (interview with Ian Stuart in Australian fanzine *The Storm Troop* no. 1) or 'Battle Cries,' 'No Surrender' and 'The Future is Ours' (*Skrewdriver News* no. 1). Curiously, only 'The Future is Ours' appears on the list of 'Songs Written For New L.P. to be entitled *White Power*.'

I want to tell you about South Africa and the so-called fight for freedom,

The much praised black resistance and the communists who lead them Not too far in Angola and nearer home in Zimbabwe The Marxist-backed dictators are looking south in fear to see

Strikeforce, white survival, strikeforce

The recent expulsion of BBC and ITN news reporters from South Africa for unfair and biased reporting was applauded by the band: 37

Skrewdriver News no. 3.

The two so-called British companies have both been full of praise for the communist, black and Jewish students who have been staging demonstrations in favour of the black terrorist A.N.C. as well as supporting race mixing. As most of us (especially skinheads and Nationalists) know, the British media are notorious for their anti-white, pro-communist reporting. It is about time that this pathetic scum, who claim to speak for British people, learnt that not everyone is prepared to sit back and take their lying abuse without some sort of retaliation. The people of South Africa have shown what they think of these traitorous vermin. When will we?

· ·	WHITE RIDER (THE FRAME THAT NEVER DIES)
0	NE FIGHT FOR FREEDOM
-	WHITE RIDER
10000	THE MEN WHO FLY THE FLAC (F. T.)
_	THE FLAME THAT NEVER DIES (F.T)
_	WHAT THE LIES BEGIN TO CRUMBLE WIS OWN
Э	RETALIATE FOR EQ
3	Move the Comme
3	BENNO THE BARS +-Shirt
6	You LOOKED FOR THE ROAD (ET.)
1	THE PAY BOCK: 62 -
1	THE SNOW FELL SALE
3	A NO ADERNI DO PORME
(F)	BLOWS THAT MAKE US STRONG W. 36
0	WHITE MAN ALAKE W.
(L)	THE FUTURE IS OURS
0	AS LIFE BLEEDS AWAY
13)	HEAR THE CALL
19	I HAD A COMPADE . REGILE
0	THE SPIRIT WILL NEVER BE BONTON (FOLKISH TAPE)
0	< STRIKE FORCE
0	A SENSE OF PRIDE
0	ANGER IN YOUR EYES. (CAN SEE FIRM

Ian Stuart's handwritten list of songs written for the White Rider LP

The haunting ballad 'The Snow Fell' returns once more to the theme of World War II and vividly recounts the German 1941 march on Moscow, which ended in disaster when the weather changed:

They took the old roads that Napoleon had taken before
They fought as the forces of light against darkness in a holy war
One day they were looking out in the sunshine on the cornflowers
The next day they were freezing to death, in snow and the ice-cold showers

Defeat and retreat followed. The last verse finds the Red Army positioned along the borders of the Fatherland, with Ian Stuart bitterly concluding: 'And still it sickens my heart to see the picture of the red flag in Berlin.' Fitz was present when Ian wrote this historical masterpiece, which has since been covered by nationalist bands the world over.

'Pride of a Nation' is a rather poetic view of the Waffen-SS, the armed branch of the

SS, an organ of the Nazi Party, with such lyrics:

A uniform of midnight with silver on their necks Their honour was loyalty to join their Eastern trek They fought against such massive odds, earning glory in the fields But history tries to put them down for their loyalty won't yield

The 'uniform of midnight' refers to the black parade dress worn by members of the General SS and Waffen-SS alike, the 'silver on their necks' refers to the collar insignia of SS runes and the origin of 'their honour was loyalty' is the SS motto 'My honour is called loyalty.' After the war the Waffen-SS was declared a criminal organisation and veterans faced arrest, imprisonment and denied the rights and benefits granted to other WWII German veterans.

Other songs concentrate on racial struggle, racial survival and the racial warrior ideal, typified by 'White Warriors':

Fighting in the city it's a matter of life and death
It's as easy as black and white, and you'll fight 'til your last breath
They'll try and tell you that nothing's yours, but you're white men and
they are wrong

You are the warriors fighting for the people and you fight cos you are strong

And they'll never, never beat the warriors White warriors, white warriors And they'll never, never beat the warriors White warriors, white warriors

If they would bother to take a look around they'd see the writing was on the wall

A lot of young people are waking up and answering the white man's call

If they try to put us down and they don't destroy us we'll get strong Their constant lies and harassment only helps to make us carry on

When the battle is over and the victory is won And the white man's lands are owned by true white people The traitors will all be gone

Ian Stuart believed that the white race was in great danger and 'that anyone who endangers our racial survival should be obviously executed for the good of the White race.'38

Interview with Ian Stuart, Australian fanzine *The Storm Troop* no. 1, 1987.

The virtues of loyalty, honour, honesty, integrity, pride and self-sacrifice, the virtues of the race warrior, are evoked time and time again throughout the album. Indeed, according to Ian Stuart:39 'We feel that these virtues are very important as recently we have come across certain people who consider them-selves to be political soldiers who wouldn't recognise honesty or loyalty if they came and belted them in the mouth.'

Interview with Ian Stuart, Blood and Honour no. 1.

The album ends with a rather surprising, but improved reworking of 'Built Up Knocked Down' which had first appeared some eight years before. 'The demand for

this song at gigs prompted the band to do the song on record again, for the people who can't get hold of the original,' explained *Skrewdriver News*.40

Skrewdriver News no. 3.

White Rider was very well-received and easily outsold all previous Skrewdriver releases, selling some 5,000 copies in the first six weeks after release.41

Interestingly, one issue of *The Order* fanzine noted in the mid-'90s that Skrewdriver had sold over 87,000 copies of their *White Rider* album.

Hot on the heels of the *White Rider* album came the *Boots and Braces* album (catalogue number RRR 67) which comprised the two tracks from the 'Back With a Bang' 12", the three tracks from the 'Built Up, Knocked Down' 7" (1979), 'Tearing Down the Walls' from the *No Surrender Volume One* compilation LP and the two tracks from the *United Skins* compilation LP (1982).

A new label by the name of White Power Records, in fact another subsidiary label of Rock-O-Rama Records, released the Skrewdriver 'Voice of Britain' 12" which comprised all the tracks from the *White Power* 7", the 'Voice of Britain' 7" and the 'Invasion' 7", as well as 'When the Boat Comes In' from *This is White Noise* comp 7". Harrington took exception to this release and threatened to take Rock-O-Rama Records to court because 'these songs belonged to him.' Defiantly, in 'White Whispers,' Ian Stuart stated 'nothing of Skrewdriver belongs to you.' This dispute came to nothing.





Vintage Skrewdriver patches

Perhaps of greater concern was the release of a Skrewdriver bootleg album titled We've Got the Power on Viking Records (catalogue number VIK 1), although Ian Stuart was well aware of it. Colin H. recalls: 'I bought my copy of this bootleg album when it first appeared from a market stall called Trumps Records down Petticoat Lane market, not far from the Last Resort shop. Later that same day I met up with Ian Stuart in the railway pub in Liverpool Street station for a drink, asked him to autograph it, which he was happy to do.'

This bootleg album is a live recording of listenable quality and noteworthy for featuring an early version of 'Strikeforce' with the shouted warning of 'Watch out nigger' which never made it into the 'official' version of the song released on *White Rider*. The back cover features unnamed photographs of Ian Stuart, Martin Cross, Merv Shields and John Burnley, even though Mark Sutherland drummed on the live recording.

Viking Records planned a live Brutal Attack album called *Rocking for Race and Nation*, but it never quite happened. The name behind the shadowy Viking Records was the equally shadowy Gary Hitchcock, the former manager of the 4-Skins, who seemed to have a certain amount of influence within right-wing circles. Motivated by money, he was well aware of the financial gain the music business could bring. And more money was to be made from live recordings, which cut out expensive studio costs.

Skullhead — White Warrior LP

Finally, Skullhead's debut album, *White Warrior*, saw the light of day on United Records (catalogue number SKULL 1), another Rock-O-Rama Records subsidiary label. Kev Turner would later reveal: 'We had nothing to do with the record label name. It was probably a tax fiddle for Herbert, the horrible dodgy bastard who ripped us and everyone else off. The guy was impossible. I actually went over to Germany to meet him. He seemed genuine and promised the earth but it was all take, take, take...' The

line-up was Kev Turner on vocals, Spin Brown on bass, Tim Ward on guitar and Nick Shaw behind the kit. Kev Turner was reasonably pleased with the finished article. His only disappointment was the album's cover 'as it was not the one we had intended.'42

Interview with Kev Turner of Skullhead, fanzine Unity no. 1.

Kev Turner recalls of recording the album: 'White Warrior was recorded in a dingy studio in Newcastle. It was cold, damp and the sound technician was a miserable bastard. He was intelligent though and he tried to warn me about the dangers of racism. I should have taken more notice, but I grew up eventually.'

White Warrior is a spirited affair, but rather tuneless, lacking the punch and memorable choruses of their contemporaries. Besides the 'stable diet' of fighting the red plague and protesting against police harassment, the political message of this LP revolves around the white warrior, who is proud of his past and his cultural heritage, who wants to express his love for his race and his country, and who is not afraid to 'fight the good fight,' best exemplified by the lyrics of the title track:

The black man celebrates his heritage The Jah warrior has his past and his pride Expressing their love for their home country If that's the case, why can't we?

But what about the warriors now at hand
Just like red Indians return to their land
But like true warriors they never die
They're jumping from their graves and from their hearts they cry
We're white!
We're the white warriors!
White!
We're back from the dead
Cos we're white!
We're the white warriors!
The European warriors
The white skinheads!

Pakistan, Indian and China man Can all be happy and can all have fun Proud of their past and their history If that's the case, why can't we?

Standing proud we won't go away
Cos we're white warriors and we're here to stay
Proud of their past and where we come from
And we'll fight for that with a knife or a gun

Kev Turner felt a strong sense of injustice about the cultural double standard which permitted certain ethnic groups to openly express pride in their heritage:43

Kev Turner, fanzine White Noise no. 8.

Lately, I have taken a keen interest in a Black rap band called Public Enemy. I have read and listened to interviews with this band regarding their political outlook, and it strikes me that they have the same aims as us: the end of multiracism and Zionism, and the beginning of national self-determination. They stand up and advocate Black Pride and are praised for it in some quarters by White

liberal 'do-gooders.' Why is it that when I call for White pride I am automatically dubbed a racist and a Nazi by these same people? We have no argument with Black people who wish to express their pride in their heritage and their country, be it in Africa or Asia. All that we ask is that we be allowed to do the same by the Establishment without being cast in their role of society's evil men.

White Warrior also portrays skinheads as the descendants of a proud white warrior race and 'as the modern-day warriors fronting the fight for our people.'44 'Politics of the Streets' urges and reinforces 'show them you're proud to be a skinhead.' Kev Turner was prepared to fight for what he believed in:45 'I believe in the survival of the White race, our people, our heritage and culture. I don't want to see it forgotten and everything given away, because our forefathers fought hard and died throughout history for what we should hold sacred at all costs.'

Interview with Kev Turner of Skullhead, fanzine *White Revolution* no. 2, 1988.

Interview with Kev Turner of Skullhead, fanzine *Hammer of Thor* no. 4.

'Murdered by Scum,' as previously discussed, addresses the brutal murder of skinhead Peter 'Geordie' Mathewson who Kev Turner once described as 'a warrior in every sense of the word.' One track which stands out lyrically above all others is 'No One Cares,' complete with the sound of machine-gun fire, which remembers the neglected war heroes, who find themselves as strangers in their own hometowns.

Kev Turner had mixed feelings about the album at the time:46 'The LP took quite a while to put together. It is compiled of basically what is our old material, although there are a few new numbers on it. The band's style changed slightly with our new guitarist, Tim Ward; most of the stuff on the album was written with Mick (The Prick) Johnson who did the best thing he could for the band by leaving. Mick was responsible for 'Politics of the Streets,' 'Argentine Oppression,' 'British Pride' and 'We Don't Trust.' 'White Warrior' and 'What's Going On White Man' were down to Tim. The album shows the band's progression since 1984 so you could say a lot of time went into it.' Nowadays, Kev Turner is much more critical of the album and admits: 'The album was shit. "White Warrior" and "WW2" were probably the only tracks that made any sense, the rest of the album was bollox. I don't have any vinyl now, especially not that shit.'

Interview with Kev Turner of Skullhead, fanzine *English Rose*, 1987.

Skullhead also had two singles scheduled for release which were recorded while Kev Turner was on bail. The first single, featuring 'Support White Noise' on the A-side and 'Last Chance' and 'Gill Bridge Blues' on the B-side, was due to be released in June-July. The second single with 'Blame the Bosses' on the A-side and 'Green and Pleasant Land' on the B-side was due to be released in November, which was later rescheduled for December-January. The two singles, however, were never released. There was also talk of a Skullhead/Brutal Attack split EP and a Skullhead songbook, covering all their published material, but they went the same way as the two singles. Over-promising and under-delivering became a recurrent theme across the whole of the nationalist skinhead scene.

Prime Suspects

The rough-sounding Prime Suspects demo was 'released' on cassette in 1987. The demo suffered from poor distribution. 'We did have some tapes, but someone was

selling them for us and they fucked up everything,' explained Danny.47 Titled 'White Anglo Saxon Patriots,' the demo tape featured five original compositions, title track 'White Anglo Saxon Patriots,' 'Voice of Today,' 'Aids,' 'What We Gonna Do?' and 'Get Out,' as well as two cover versions, 'Belsen Was a Gas' by the Sex Pistols and 'Alternative' by the Exploited. There was no particular reason for the inclusion of 'Alternative.' It was one of many covers they played at band practise. The band's most popular number was 'White Anglo Saxon Patriots,' due in part to its impassioned, incendiary lyrics:

Interview with Danny of Prime Suspects, fanzine *Short and Sharp* no. 2.

This country soon will be on its knees
To the black man, from us they feed
We've had enough, can't take no more
So come on skinheads let's hear you roar

'Cuz we're white Anglo Saxon patriots We're white Anglo Saxon patriots We're white Anglo Saxon patriots And we won't take no more

What we want is to strike them down One by one go through our towns Liverpool, Bristol, Brixton too Just white power through and through

Soon you'll realise there's only one way Protect our shores from the scum we say Niggers, Wops, Pakis, Jews You've gotta get them or they'll get you

Like British Standard, Vengeance and No Remorse, Prime Suspects were promised vinyl space on the forthcoming *No Surrender Volume 3*, but nothing came of it. Gordon remembers the recording being discussed, but thinks he did not want to do it, although Danny and Spike did. They hoped to release a single and again nothing came of it. The band broke up before they could be immortalised on vinyl. Other songs by Prime Suspects included: 'Shoplifter,' 'Freedom,' 'Kamikaze Soldier,' 'Prime Suspect' and 'If We Lose.'

White Aggression

In 1987, more and more nationalist bands started to form. There was White Aggression from the Coalville area of Leicestershire, formed late September by Steve Jones and Spencer Liggett. Previously they had worked together in local Oi! band Guttersnipe Army, which had recently changed their name from British Born; Spencer Liggett, otherwise known as Spen, had played bass while Steve Jones, otherwise known as Jonesy, had helped write lyrics for the band. However, times change and so did Jonesy and Spen who now wanted to be in a nationalist band. Jonesy said of his journey from skinhead to Rock Against Communism, a journey well-trodden by others:48 'I first became a skinhead when I was still at school. I think I was about 13 years old. At the time it was the in thing to be a skinhead, as it was the 2 Tone era, but the following few years saw the fashion side of things disappear, leaving only the die-hard skinheads

behind. It was at this time that I started to get into Oi! and punk music, and also started to take an interest in right-wing politics. This led me to the Rock Against Communism scene.'

Interview with Jonesy of English Rose, magazine *Resistance* no. 6, 1996.

Jonesy became the vocalist and Spen the guitarist of White Aggression. David Blake, otherwise known as Blakey, was recruited to play drums. Jonesy had met him quite by chance: 'I was doing some community service one day when I got talking to Blakey about bands and stuff and he said he played drums a little, so that was another band position filled, he was in.'49 Dean joined on bass.

Interview with Jonesy, Blog Rock 'n' Roll Savage.

All members of this new band cited the same musical influences: Skullhead, Skrewdriver, Brutal Attack, the 4-Skins, the Diehards, Cock Sparrer, Combat 84 and Last Resort amongst others. Nationalist politics were important to the band, which wanted 'to spread the word of Nationalism and to help in its struggle.' Jonesy confirmed: 'If it wasn't for politics there would be no White Aggression... Once we were skinheads with no political beliefs but you can't stand blind and watch your country get destroyed by scum. You've got to get up and 'fight' and help to restore its pride once again.'

White Aggression had a number of songs to their name about nationalism and the skinhead way of life. In the words of Jonesy:

Here's some examples. 'Forgotten Hero' is about the brave men that gave their all for our country to then come home and to be left to rot, they're just forgotten heroes. 'Sound of White Noise' is about the strength of White Noise and how we think it's gonna rise and how no media lies or police oppression is gonna stop us. 'Racial Harmony Never' is about how thousands of scum come into our country, do we get a say 'No' and how they destroy our nation and the government turn a blind eye and watch our nation rot.

Written in 1987, the lyrics to 'Racial Harmony Never' are:

Shipped into Britain in the thousands do the British people get a say? Spread across our great nation now the fuckers won't go away Invading our towns and our cities they're taking over our British land Don't them take our country, come on white man make a stand

The time has come we've got to fight Got to save Britain must keep it white Black and white can't live together Racial harmony never

This is our land and what we say we've got to take it from these scum Stop them while there's a chance something has to be done People preach black and white unite but we know it will never be This is our land and what we want is a fucking white society

We have to watch the scum now destroying everything we've got
The government turn a blind eye and watch this country rot
Can't they see that there has to be an end to this so-called racial
harmony?

Repatriation is what we need and a fucking white society

On reading that a Swedish nationalist skinhead band had the same name, White Aggression changed their name to English Rose, a name Jonesy did not like at first, even though the rose is the emblem of England. Then again this was probably the least of his worries as he soon found himself in prison. He explained:50

Interview with Jonesy, fanzine British Oi! no. 12.

I was nicked one night by the old bill who I think had nothing better to do. To put it simple, two of us were nicked, the other skin [was] from out of town, we were put in a cell for the night after resisting arrest. When the morning came I wasn't expecting to be charged for much really, but this wasn't the case. I ended up with two charges of ABH and a wounding charge, the other skin wasn't far behind me. We went to court and the old bill went for a remand on me, not the other skin. I was put up on remand for six and half months until my trial came up. I went up for my charge to find the wounding had changed to ABH and the other charges dropped. As it happens a Paki barrister who defended me decided not to say anything on my behalf as he thought silence was better.

Jonesy was sentenced to a prison term of 18 months. It did not dent his nationalist views. English Rose continued as a nationalist band, recruiting a new member, Mick. Jonesy recalls: 'Mick was another local skin/ex-punk and he wanted in on guitar, so we said why not.'51 Mick came in on lead guitar and Spen and Dean swapped round. In this way, the line-up of English Rose became Jonesy on vocals, Spen on bass, Mick on lead guitar, Dean on guitar, and Blakey on drums. The band practiced with Spen on vocals doing the best he could with lyrics supplied by Jonesy, who was released in October 1988 after serving some 12 months.

Ibid.

While not exactly a new band, Squadron from South East London reformed in October 1987 when new members John on vocals and Jim on guitar (who should not be confused with singer Jim Harwood from the original 1985 line-up) teamed up with Shok on bass and Rob on drums from the original line-up. More line-up changes followed. When John lost interest in the band and left Shok took over vocal duties. Brad was recruited on bass. This line-up played two gigs in 1988.52

Squadron interview, fanzine Last Chance no. 1.

The Year's End

On Friday, November 13, No Remorse played Clapham, South West London.

On Saturday, November 21, Brutal Attack and No Remorse played the Star, West Croydon, which was attended by some three hundred people. To the great delight of the audience, after No Remorse played, Skrewdriver did a guest spot of six songs, although one was played twice: 'White Power,' 'Hail the New Dawn,' '46 Years,' 'Strike Force,' 'Free My Land' and 'White Power' again. For 'Free My Land,' Ian Stuart was joined on stage by Ken McLellan of Brutal Attack and Paul Burnley of No Remorse. The bands were filmed by a Belgium television production company for a documentary on nationalism, which was screened in Belgium and Holland.



Days later, Skrewdriver, comprising Ian Stuart, Merv Shields, Martin Cross and John Burnley, ventured overseas to Sweden. Ian Stuart was angry at Martin Cross who turned up with a fiver in his pocket for the trip. On Sunday, November 29, Skrewdriver played a one-off gig in the capital Stockholm, supported by Dirlewanger, Agent Bulldog and Vit Aggression. The gig did not go ahead as planned: first the PA did not turn up and then the original venue was cancelled.

However, a small PA was acquired by nine o'clock, some two hours late, and so finally the gig could begin. Despite the terrible sound, all three support bands 'gave polished well-received performances, especially Dirlewanger.'53 Skrewdriver managed to power through eight songs before the police pulled the plugs. Nevertheless, the gig and indeed the whole trip was deemed a great success and left Skrewdriver wanting to return to Sweden in the future to play a well-organised gig.

Review, Blood and Honour no. 3, early 1988.

On Friday, December 4, Skullhead, Lionheart, Fatal Blow and Vengeance were due to play a White Noise concert in Oldham, but it was cancelled.54 Lionheart would later describe this as fortunate.

Confirmed in an interview with Lionheart.

To round off the year, on Saturday, December 12, Skrewdriver, Brutal Attack and No Remorse played the St. Helier Arms, Carshalton.



Skrewdriver Happy New Year card for 1988 with a rather unique and refreshing use of a pint of beer and an odal rune

Oldham. December 4th

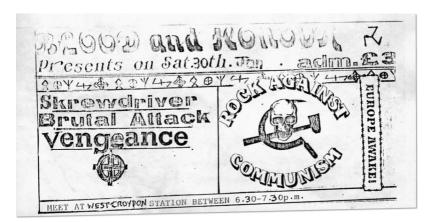


LIONHEART FATAL BLOW VENGEANGE Sectivection.
Oldham Mumps
Railway Station.
7:30 pm.





START 8.00



CHAPTER EIGHT 1988

In early January, Keith joined Sudden Impact on drums, which made the line-up Paul Dunbar on vocals, Flubs on bass, Danny Hooper on guitar and Keith on drums. Keith would continue to play in a punk band. Soon after, the band recorded three songs for a forthcoming compilation LP also featuring Brutal Attack, No Remorse and Skrewdriver.

On Saturday, 30 January 1988, Skrewdriver, Brutal Attack and Vengeance played the Star, Croydon, which was attended by no less than six representatives from national newspapers and magazines. Nothing of good was expected to be said about the bands, fans and organisers behind *Blood and Honour*, although, as the saying goes, there is no such thing as bad publicity. This was also Vengeance's debut for Blood and Honour. Tom of Vengeance regarded this gig as their best yet.

No Remorse — This Time the World LP

1988 saw the release of the debut album by No Remorse, called *This Time the World*, on the French label Rebelles Européens (catalogue number RE 33 04 88). *This Time the World* was inspired by the book of the same title, the autobiography of George Lincoln Rockwell, who founded the American Nazi Party in 1959. The rewritten last chapter of the book ends:

- •THIS TIME the traitors will not be able to find any group of White Men anywhere who will listen to their lies and go and murder the Jews' enemies for them. There will be no place to hide... no place to start their eternal game of friendly subversion of their unsuspecting hosts... no place to generate their infernal hates and fratricidal wars... no place to set up their anvil of capitalist exploitation and their hammer of Communist revolution and slaughter.
- •THIS TIME the traitors will have only one place left in which they can at last find respite from the insane hatemonster which has been eating out their diseased hearts for six thousand years!... And we shall provide that final solace. With deadly, incredible irony, fate is now repeating what happened in Germany on a world-wide scale!
- •THIS TIME we shall not be soft-hearted and gentle like the Great Man who refused to use his tanks to slaughter the helpless British at Dunkirk because he believed even Churchill had some honor and loyalty to Britain and the White Race left.
- •THIS TIME we shall not be content with 'minding our own business' here while the Jews stir up another world war to wash us away in oceans of irreplaceable White blood!
- •THIS TIME we shall not permit traitors to 'escape' so that they can move in and betray them as the German Communist Jews did to America. None shall pass or escape retribution, not one!

- •THIS TIME we shall not put our faith in anything or anybody but ourselves, and our unshakable will, impelled onward by an inscrutable destiny which has already demonstrated its determination to resurrect the good whenever it is crucified by evil, as it is now all over the wretched planet.
- •THE LAST TIME our leader showed the way to victory in one single area of the earth. 'Today Germany!' he predicted 'TOMORROW THE WORLD!!'
- •Now it is TOMORROW! Now is the time, White Men!
- •THIS TIME THE WORLD!!!

'The Great Man' and 'Our Leader' are, of course, references to Adolf Hitler. No Remorse vocalist Paul Burnley admired Hitler too, remarking: 'Adolf Hitler is the greatest leader that has ever lived, more people would feel the same way if it wasn't for the Hysteria and totally biased Media and the way they put him down. He did his best for Germany and the surrounding people. HEIL HITLER.'

Interview, Australian fanzine The Storm Troop, 1988.

Moreover, Paul Burnley had embraced the ideals of Hitler, explaining that 'National Socialism produced one of the strongest and proudest nations the world has ever seen.'2 He believed that 'the ideals set by the great leader Adolf Hitler have as much to offer Britain of the '90s as it did to Germany of the '30s, if not more.'3

Interview with Paul Burnley, fanzine *Hammer of Thor* no. 4. Ibid.

The LP is dedicated to Rudolf Hess and Robert Mathews, 'who gave up their lives for the cause,' Nicky Crane who drew the cover, the British Movement and 'National Socialists everywhere,' amongst others. Robert Mathews was a white American nationalist, who in late 1983 founded the Order, which was named after, and partly modeled on, a fictional group in William Luther Pierce's racist fantasy novel *The Turner Diaries*. The Order's goals included the establishment of a white homeland where Jews and non-whites would be barred. Led by Mathews, the Order executed a series of bank and armoured car robberies that netted the group millions of dollars and ran a large counterfeiting operation. In June 1984, the Order murdered Alan Berg, a liberal, Jewish Denver-area radio talk show host known for his frequent on-air arguments with white supremacists. Eventually, by turning members of the Order into informers, the FBI was able to track down Mathews, who died in a shootout with federal agents.

The front cover, one of the better drawings from Nicky Crane, depicts three generations of White warriors: a Viking, a soldier from the Waffen-SS, and a skinhead wearing a No Remorse T-shirt. For historical clarity, it's worth mentioning that not all of those who served with the Waffen-SS were white; there was an Indian Brigade of the Waffen-SS recruited from prisoners of war, although the SS runes collar insignia was not worn.

The No Remorse line-up for *This Time the World* was Paul Burnley on vocals, Mark Vince on guitar, Sean Heywood on guitar, Archie on bass and Stew Baile on drums. Sean Heywood was the Brutal Attack guitarist and added another dimension to the sound.

Musically, the album is competent Oi! although some might be tempted to label it Nationalist rock or white rock music. However, what really sets this album apart from all other Nationalist records which have gone before are the lyrics. Some are extreme. Some are explicit. Some incite racial violence. Some are crude. Some are taboobreaking. And yet this did not deter Rebelles Européens from releasing such a 'groundbreaking' and controversial album. Curiously, Rebelles Européens seemed to operate without regard to the law. When asked why he started Rebelles Européens, record

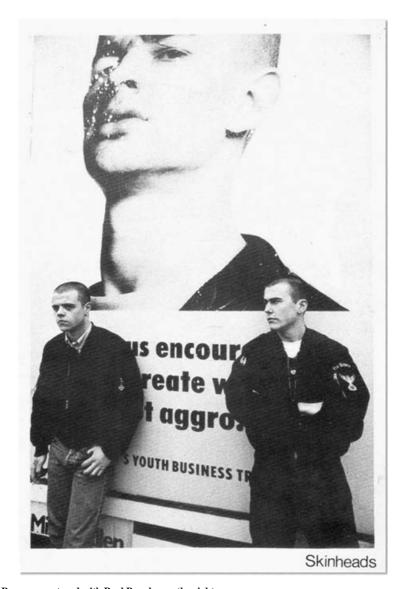
company supremo Gael Bodilis replied:4 'The reason for its creation is quite simple: No label wanted to produce politically engaged bands without self-censorship. All of these bands have got a right to express themselves. I had to give them the opportunity to do so with the same means and same production as other bands who sell ten times as many records. Music is an excellent way of spreading those ideas and it was becoming more and more necessary to have these skinhead bands known. Obviously there is one factor that I am not interested in [and that is] profit.'

Interview with Gael Bodilis, fanzine *Last Chance* no. 8. Bodilis was also the manager of French skinhead band Brutal Combat, who released one LP, entitled *Charles Martel*, on Rock-O-Rama Records.

The album starts off with the anthem-like title track, which offers a new political solution that dare not speak its name, but a political solution which is 'not black power or communism,' which 'won't believe the media lies' and fights against the greed of capitalism.

'Bloodsucker,' perhaps the most extreme and racist song on the album, although some might call it uncomfortably honest, bemoans the inflated prices of goods often associated with Asian and Pakistani corner shops. The chorus exhorts the listeners 'not to buy his offers' and 'burn him to the ground.' Toward the end of the song, Paul Burnley states 'One day the world will know Adolf Hitler was right,' followed by a taboo-breaking shout of 'Sieg Heil,' the first of many shouts of 'Sieg Heil' to be heard on this album.

'This Land is Ours,' according to magazine *Blood and Honour* issue 4, 'states the people's rights to their land of origin.' The next song is the rather bizarre county and western-sounding 'Tree of Life' with such lyrics:



No Remorse postcard with Paul Burnley on the right.

Summer's fast approaching, the men who work the land Reap the benefits of nature, the taste of life so grand The beauty of the people, who praise the God and Sun Know the tree is standing, protecting everyone

The 'Tree of Life' is probably a reference to the world-tree Yggdrasil. In Pagan and Norse mythology it is the tree on which Odin hung himself for nine days and gained the wisdom of the runes.

'Race Traitor' is a less-than-polite critique of race mixing, perpetuating certain racial stereotypes, namely that all blacks are ignorant thugs and that drug culture equals black culture. Rounding off the first side is 'We Salute You,' a tribute to Rudolf Hess,

who is described in the chorus as 'our hero.' When asked what he thought about the recent death of Rudolf Hess, Paul Burnley replied:5 'The death of Rudolf Hess saddened us greatly. He sacrificed more than anyone in the world to stand by his Nationalist Socialist beliefs. This is why I wrote 'We Salute You.' He was treated badly by the four powers controlling his prison, Spandau in Berlin... If the leaders of the Nationalist/National Socialist parties/groups had half of the courage, honour or loyalty of this martyr then things would be a great deal better.'

There was even talk of a No Remorse joint single with Skrewdriver 'as a tribute to Rudolf Hess,' but nothing came of it.

Like the reworked version of 'Streetfight' by Skrewdriver, 'Smash the Reds' recalls the events of the 1984 'Jobs For a Change' festival. 'Nigger' is a hate-fuelled anti-black rant and defiantly warns 'don't try and mess with the master race.' 'Hail the Order' is a tribute to Robert Mathews6 and the Order and, more generally speaking, to those who continue to fight for white survival, a 'never-ending struggle till these governments fall.' The taboo-breaking 'Six Million Lies' denies the Holocaust and then exhorts 'let's make Europe Jewish-free.' Indeed, one review of this album proudly noted:7 'Definitely won't be popular with gentlemen of Semitic persuasion.' 'Mother England' recounts a dream foretelling a terrible race war, burning cities and desolate towns, with the White race facing extinction. The dream continues:

A picture of Robert Mathews accompanies the lyrics to 'Hail the Order!' in the No Remorse songbook.

Review in magazine Blood and Honour no. 4.

Ibid.

But like the dawning of a daybreak I saw a glimmer of hope White men congregating, the revenge of our folk Guns were circulated, bombs were being deployed Heroes were emerging, all resistance being destroyed

In this way, England becomes once again a 'free and pleasant land.'

The sleeve lists a twelfth and final track 'Sword of Defiance,' but it does not appear on the actual vinyl. Paul Burnley explained:8 'There were two master tapes, one with 11 tracks and the other one with 'Sword of Defiance.' The 'Sword of Defiance' one got lost in the post on the way to France. It turned up later on so it was released on a *Debout* compilation LP.'

Paul Burnley interview, fanzine Last Chance no. 9.

'Sword of Defiance' was included on the *Debout! Volume 2* compilation album released that same year by Rebelles Européens (catalogue number RE 3306-08). 'Sword of Defiance' reveals the hard rock side of the band, complete with wailing guitar solos, perhaps hinting at a new musical direction even though it was recorded at the *This Time the World* sessions. The muffled lyrics are indistinguishable. Paul Burnley regarded 'Sword of Defiance' as 'one of the best' written by No Remorse, preferring the first version which appeared on the *Debout* compilation to the later LP version which 'didn't come out as well.'9

Interview with Paul Burnley, fanzine *Last Chance* no. 7.

Well-received by nationalists far and wide, *This Time the World* really put No Remorse and also Paul Burnley on the international map, opening many doors. Similarly, Gael Bodilis was thankful for the exposure this risqué LP gave his small label. Unfortunately, despite the success of *This Time the World*, the band changed personnel. Archie had departed the band due to personal problems. Mark Vince moved

on to bass and Sean Heywood temporarily took on guitar.

Paul Burnley and Eddie Stampton had a falling-out: 'The last I saw of Paul was around 1988 outside Cutdown Records. I was on my way home from a court appearance at Bow Street Magistrates Court and popped in to see Des Clarke. I'd heard Paul had been spreading shit around about me and pulled him on it. Anyway, he made a funny comment so I nutted the little prick and he ran off. A couple of years later in 1990 when I got eight years for GBH I got a couple of letters off him but that was it.' Eddie remained in contact with his brother: 'As for John, he visited me a few times in prison and we remained firm friends. He even got me some work with him as a painter when I was released in late '93, after having my sentence reduced on appeal. I last saw John around '94 although I spoke to him on the phone a couple of years ago. John was always a top bloke, one of the lads.'

Above the Ruins — Songs of the Wolf LP

Years after its release as a demo, 'Songs of the Wolf' was given the vinyl treatment in the form of an album released by First Floor Records out of Köln, Germany, arguably one more subsidiary of Rock-O-Rama records; the record label design on the Above the Ruins album is almost identical to the average Rock-O-Rama release from the same period. Curiously, one track from the demo, 'Storm Clouds Over Europe,' did not make it onto this official vinyl release. Perhaps those involved with the label, which had previously released vinyl by the likes of Sheffield postpunk outfit They Must Be Russians and goth band Saigon, deemed the voice of Oswald Mosley too political. Perhaps those once involved with the band did not want the track put to vinyl. Anyway, the lyrics to the 'missing' track are:

Here it stands that bloody wall Festers like an open sore Cold eyes and talk of war

Storm clouds over Europe

On the left and on the right Just silhouettes in their gun sights Torch lights split night

Storm clouds over Europe

Europe raped by tyranny One day I dream that we will see A Europe strong - a Europe free

Once again Above the Ruins identify with a strong, free and united Europe, bemoaning the Berlin Wall, a symbol of a divided Europe.

There is a small but noticeable difference to how the songs sound on the demo when compared to the vinyl. Many would argue that this is to be expected, but the songs on the vinyl release sound remixed. This is yet to be confirmed. The LP sold poorly. The demo was later released on CD, again minus 'Storm Clouds Over Europe.'

The demo also appears on the bootleg Sol Invictus *Storm Clouds Over Europe* LP, again minus 'Storm Clouds Over Europe'! There are two editions of this bootleg LP on Anthropophagus Records: the first is the regular edition with hand-screened cover limited to 200 copies; and the second is the 'special' edition with painted cloth bag and booklet limited to 30 numbered copies. The booklet is noteworthy not only for the song

lyrics, even those of 'Storm Clouds Over Europe,' but the accompanying imagery, which was probably the handiwork of the bootleggers rather than the band: the 'big Three,' Churchill, Roosevelt and Stalin, pictured together at the Yalta Conference of February 1945, which divided up Europe and delivered Eastern Europe to Communist domination; a Russian T-34 tank; various runes; heraldic mottos; and Romanian Corneliu Codreanu, the founder and charismatic leader of the nationalist Iron Guard or the Legion of the Archangel Michael, also known as the Legionary Movement.

Julius Evola met Corneliu Codreanu in March 1938 in Bucharest and sensed a kindred spirit in him: 'Among all the leaders of the national movements we have met during our journeys through Europe, few, or none, have given us so favourable an impression as Codreanu. We have discovered in speaking with him as perfect an agreement of ideas as with few others, and we have met in few the capacity to rise so resolutely from the plane of the contingent and to relate to premises of genuinely spiritual nature a will of political-national renewal.' Evola was still 'dazzled' by Codreanu when he met a friend later for lunch.

After Above the Ruins, Wakeford formed Sol Invictus, whose first vinyl output, released in that same year of 1988, was the *Against the Modern World* mini-LP (LAYLAH Records, catalogue number LAY 21). The title *Against the Modern World* derives from the book of the same name by Julius Evola. According to the insert that came with the mini-LP, the line-up was Tony Wakeford, Ian Read and Gareth Smith. Suspiciously, two years later, on the Sol Invictus *Sol Veritas Lux* CD (SVL Records), which features the first two albums from Sol Invictus, the name of Gareth Smith cannot be found, erased as if he had not existed. A certain Gary Smith would later play bass for No Remorse. So are Gary Smith and Gareth Smith one and the same person? The answer is yes.

Gary Smith is often linked with Above the Ruins, but he was not a band member.10 However, he was a member of the neo-folk band Sixth Comm, fronted by Patrick Leagas, originally a member of Death in June. Gary Smith plays bass on the Sixth Comm *Content With Blood* LP released by Eyas Media Ltd in 1987.

DG, an acquaintance of Gary Smith, remembers that Gary Smith was excited at the prospect of seeing Above the Ruins live, presumably at the *New Dawn/YNF* advertised concert.

On Thursday, 3 March, Rock-O-Rama Records, working in conjunction with Blood and Honour, signed up Skrewdriver, Brutal Attack, No Remorse, Sudden Impact and Vengeance for two albums and two singles per year (otherwise 30 songs a year) for three years. *Blood and Honour* hailed this historic event as 'a great leap forward for our movement and as more bands sign, the nearer to a large-scale breakthrough we will move.' This was good news for *Blood and Honour*, but as one fanzine wrote: 'It will be interesting to see how the five bands get on, writing material for two albums and two singles a year.' Two full-length albums per year was challenging for most bands, even for full-time bands. Moreover, Ian Stuart was also convinced to record as a solo artist.

We Want the Airwayes

In early 1988 White Noise Records released the Skullhead / Palazard split 12" entitled *We Want the Airwaves* (catalogue number WNR 001). The front cover design, drawn by Kev Turner of Skullhead, depicts a white fist holding an old transistor radio, 'symbolic of our struggle to destroy the capitalist system that dominates the music industry, and the heavy influence of left-orientated hacks in the business.'11 Skullhead contributed one track, the superb and catchy 'Look Ahead,' which marked a great step forward musically for the band when compared to the material released on their debut

album *White Warrior*. Kev Turner sings: Review on *White Noise* flyer.

Where are you when we need you
Cos you're in pink and your hair has grown
Don't mean you have to be a cunt
Don't mean you cannot support the Front
If you were really what you said you were
Then no matter what you'd always be there
Cos loving your land isn't a craze
Being patriotic isn't a fashion phase

So nationalists get your heads together Don't stop dead look ahead No matter how you dress stick together Don't stop dead look ahead

You used to be a skin good luck to you mate Well some of us change And just cos you've turned casual Don't let your thoughts rearrange

Cos we're still together and our minds the same We all still love our land Nationalism's serious it ain't a game So don't let your dress sense get out of hand

This don't apply to everyone
For changing to whatever from a skin
In fact it's wrote to spur you on
Ex-skins everywhere never give in
But if you turn red cos your hair has grown
And fashion says that the Front ain't kitsch
Then you're the lowest scum that I've ever known
A brainwashed posing trendy shit

For Kev Turner, 'Look Ahead' represented a turning point and therefore was of great personal significance, as he explained:12 'Prior to this record, we had been a staunch skinhead band. This track was written at a time when a lot of my mates were turning casual but we were still keeping the "National Revolutionary" faith. We started to realise that our message was directed at all sections of Nationalist Youth. Although we will always have our roots firmly in the skinhead movement, we now class ourselves as a Nationalist rock band. "Look Ahead" is the starting point of our "All Nationalist Stance."

Interview with Kev Turner, fanzine Look Ahead no. 1.

On the flip side, the 'socially aware' Palazard contributed one track of heavy metal or hard rock called 'Red Light Runaway,' which was not well-received by the skinhead fraternity. The song describes how a young woman, because of the boring and mundane lifestyle she is forced to live, turns to prostitution for her kicks, despite the fact she is very attractive.

Palazard from Wales formed in 1983. Their name is a shortened version of Palace Wizard. They gigged for about 18 months or so, but split up due to musical differences.

In 1986 Jevs, the lead guitarist reformed the band, though he left shortly after Big John joined on drums.

Palazard were a strange choice of bedfellows for Skullhead. They were not a political band as such. Admittedly, most of their songs were about 'wine, women and fighting, the sort of things that touch the lives of ordinary people all over the country,'13 but the band did have a more serious side. They were concerned about the threat of nuclear war, drug pushers 'who cock up the lives of young people when they should be out enjoying themselves,' and attacks on the environment by big business, which were hardly the same concerns Skullhead had.

Interview with Palazard, fanzine White Noise no. 4.

Promoted by White Noise, Palazard would have appeared on the compilation LP *No Surrender Volume 3* if it were not for the events of 1987 and the founding of Blood and Honour by Ian Stuart. When Chris Hipkin, the editor of *British Oi!* skinzine, attended the 1988 National Front AGM [Annual General Meeting] he met Derek Holland who 'was ranting and raving about his new discovery, Palazard, and how they'd be bigger than Skrewdriver.' Chris Hipkin later reflected: 'So much for his vision!' Curiously, 100 copies of this split 12" became available for sale some five years after its release.14 Of course, there are many possible reasons for this besides poor sales.

Advertisement, American fanzine *On the Frontline* no. 3.

Nazi chic

A number of shops in and around the once fashionable Carnaby Street, in London's West End, started to stock Blood and Honour merchandise. There was the Merc, Sherry's and Cutdown. The most important of these outlets was Cutdown, which had two shops: there was the clothes shop at 19 Ganton Street and the first-floor record shop at 22 Fouberts Place. However, in April, under the instruction of Westminster Trader's Association, the landlords of 22 Fouberts Place forced Cutdown to close their first-floor record mini-shop. Determined to carry on, Cutdown then started to sell records out of their nearby clothes shop in Ganton Street. Cutdown advertised its wares in *Scootering* magazine. Interestingly, the Public Enemy *England's Glory* LP was described as 'previously banned in the UK.'

Exposed by the press, the likes of the Merc and Cutdown continued to sell 'Nazi music, fashion and literature.' It was good business and Cutdown proprietor Andrew St. John cared only for the sound of ringing cash tills. However, Carnaby Street was proving 'not big enough' for both the Merc and Cutdown. Like two gunfighters, they squared up and it was the Merc that got the proverbial first shot off. Cutdown said of this:15 'The next-door shop, the Merc, jealous that, as usual, we were selling more records than they were, found an ancient clause in our shop contract that stated that we were not allowed to deal in records on the premises. The outcome of this was that [the] Merc were able to become the only so-called 'specialists' in records in the area and got away with charging their expensive prices.'

Cutdown newsletter, 1989.

Cutdown tried to find a new shop, but met with little luck. It blamed 'local political organisations' that had made it clear to all prospective landlords that they would not welcome a shop 'specialising' in the sale of Nazi and Blood and Honour paraphernalia. According to Cutdown: 'Time and time again, we found a suitable shop premises, only to have it withdrawn from sale as soon as they found out who we were and, more to the point, what sort of customers we had!' 16

Ibid.

Mike from Feltham, who frequented the 'specialist' shops in Carnaby Street,

frustratingly recalls that RAC records were often sold out. He agreed with several of his friends that 'if anyone was in Carnaby Street and saw a record we hadn't got, they'd buy several copies so we could all have one before they sold out again.' He also met and got to know Nicky Crane:

I met and spoke to Nicky Crane on many occasions, mainly at the shops in Carnaby Street or when he was out and about cycling around Central London. He used to work as a bicycle courier and I spent a lot of time in London so would see him on the street now and then. I know he had a formidable fighting reputation and was thought to be intimidating, but I never saw that side of him. I'm certainly not a hard man and have never pretended to be, so perhaps he didn't see me as a threat in that way, so didn't feel a need to show his toughness. It always surprised me how quietly spoken he was for such a big and intimidating-looking guy, he seemed almost shy. I got to know him well enough that if I saw him in advance of a gig he would tell me exactly where it was taking place so I didn't have to bother with redirection points and I could lead others to the gig myself. I always regarded it as a bit of an honour that he trusted me enough to do that, particularly as I never socialised with him or Ian Stuart, I just used to see them at gigs or in the shops in Carnaby Street or around.

Jim the Skin, who had recently relocated from Berwick to the bright lights of London, also frequented Carnaby Street and recalls:

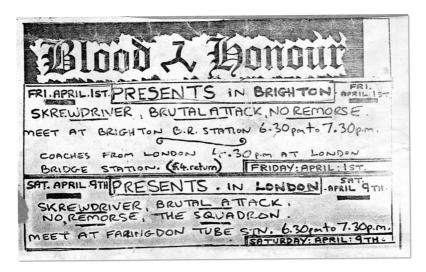
London was a different kettle of fish compared to Berwick, loud, fast-paced and full of foreigners, which only helped to harden my attitude towards them and the Government who I felt were hell-bent on destroying Britain from within. On arriving I was living in a squat on Lordship Lane, Broadwater. That didn't last long as the Blacks attacked the house we were living in as it was a white household and only three years after the riots so a no-go area for police or white people. Shame as the houses were fantastic, but no one wanted to live there. Anyway, we only just managed to get out with our lives. I then went to live in Tyres Estate, Bermondsey. A small enclave of council flat squats that the council at the time had given up. Great community and all white. It was also a stone's throw from Carnaby Street and Brick Lane. Saturdays were for Carnaby Street. The skinhead fashion had subdued somewhat, however the birth of Blood and Honour breathed a new life into it bringing a new breed of skinhead. All dressed in black, organised and politically extreme with its own shop by the name of Cutdown that not only encouraged this extremism (though not directly but through its merchandise) but also acted as a meeting point. Each Saturday hundreds of skins would turn up at various times and hang around the various pubs and streets. This only acted as a magnet for the press, reds and football casuals and so each week would see some sort of disorder. Going to and from Carnaby Street dressed as a skinhead in those days was danger-ous, however the hint of some carry-on only spurred us on. One thing of note is that about this time the Asians who had shops in Carnaby Street saw the monetary value of White Power items and started selling them too. The place turned into a mini Nuremburg with Swastika flags, sunwheels and the like being able to be purchased from most shops with no fuss and even a thank-you and a joke.

For Jim the Skin, if Saturdays were for Carnaby Street, then Sundays were for Brick Lane: 'I went as everyone else did from the BM to League of St. George and now the fledgling B&H movement. The NF and the BNP would flog their papers whereas

everyone else would turn up, have a chat, then move on to the pubs down Bethnal Green Road and if you were lucky, which was every week, a fight would ensue later that night against some 'enemies of the state.' Across the road from Brick Lane was a pub called the Stick of Rock owned by a member of Cock Sparrer. Even though he had nothing to do with right-wing activity it was a favourite haunt and we all assembled there one Saturday to attack an Angelic Upstarts gig that was playing at the Astoria.'

A summer of concerts

Blood and Honour planned two concerts: Friday, 1 April in Brighton on the south coast with Skrewdriver, Brutal Attack and No Remorse and Saturday, 9 April in London with Skrewdriver, Brutal Attack, No Remorse and Squadron. The two concerts did not take place.



On Saturday, April 2, Cutdown staged the 'Main Event' concert at the Astoria, London, headlined by the Angelic Upstarts.17 There was no love lost between vocalist Mensi of the Angelic Upstarts and Ian Stuart, who accused Mensi of selling out his nationalist beliefs to 'make more money being left-wing.'18 The Angelic Upstarts had also played a number of gigs for Rock Against Racism. Ian Stuart attended the 'Main Event' concert. One skinhead recalls: 'I was in the VIP bar with Ian Stuart before the gig started and Mensi was there with all his Red Action cronies. Ian went up and offered him out and the cunt shit himself even though we were outnumbered 3 to 1.' This was not the end of the matter. By the time the Angelic Upstarts played Ian had around him a 'small army' of Blood and Honour skinheads and supporters. What followed has been the subject of much debate. Accounts differ, some dramatically.19 William from West London said of the concert and its inevitable conclusion:

Interestingly, 'as part of the Easter weekend alternative musical festival,' Cutdown Promotions placed an advert in *Scootering* magazine for the Main Event, which also made mention of a Blood and Honour concert on Sunday, April 3.

Interview with Ian Stuart, fanzine Last Chance.

According to a review of the concert in Offensive Weapon no. 3,

members of the UDA present in the audience got upset at the Upstarts' blatant support of the IRA and started heckling the band. Eventually, this proved too much for the band who shouted abuse back. Tempers flared. Trouble started when members of the audience tried to invade the stage and were forcibly stopped by bouncers. Mensi got hit by a microphone stand and then all hell broke loose. Curiously, the concert review in *Look Ahead* makes no mention of trouble.

I still vividly remember and smile when Ian Stuart gathered an awesome skinhead firm to smash the Angelic Upstarts and Red Action up at the Main Event. The Main Event was run by Cutdown which was a Blood and Honour front and Mensi, lead singer of the Upstarts, had been mouthing off about doing this and that to 28 and Ian. Red Action had also been trying to get Ian around his Kings Cross home. So the Upstarts were invited to play and as the Upstarts were members of and the main Red Action band, the trap was set to catch them all in one place. There was a little verbal before the concert about it going off, but they 'the reds' thought the crowd, venue, security and event in general was too big for anything to happen. The Upstarts were greeted with nazi salutes and cries of 'Sieg Heil.' In front of literally thousands Ian attacked Mensi from the audience after giving out a predetermined signal he would attack first and on his own. He shouted down Mensi and offered him out. Mensi tried to hit Ian with the mic, but Ian grabbed it off him and began swinging it at Mensi, who was still on stage, behind a safety barrier and quite a few feet above the crowd. The whole band shit out and ran, never to play London again until long after Ian's passing. Afterwards skinheads literally hunted down every red in the place and dealt out swift justice. It was a humiliation that the Upstarts have never lived down in skinhead circles and cemented their move to only playing to dirty punks, gays, dress-up skinheads and reds; the street cred was gone and that's something which cannot be replaced.

On Saturday, April 16, No Remorse made their European debut at the headquarters of the Front National Belge (Belgian NF) in Brussels, supported by RAC bands Fight Action from Belgium and Bunker 84 from France. The gig went ahead amongst much media attention.20 Even so there was no trouble at the gig. *Blood and Honour* reported:21

The Official Newsletter of No Remorse, *The Winning Hand*, Spring 1996.

Blood and Honour no. 5, 1988.

After various venue cancellations, the organisers of this gig found an excellent place for Belgium's biggest ever National Socialist gig. At 8 o'clock that Saturday evening things started off in the right way with the appearance of local band Fight Action who got a good reception with numbers entitled 'National Socialist,' '1940' and the 4-Skins' classic 'Chaos.' Next on were the top French band Bunker 84. 'Victim of Democracy' was the highlight of their 20-song set. It's a catchy song about Rudolf Hess. About 300 European people travelled to see this R.A.C. spectacular and now the headliners No Remorse were on stage and although there may have been 5 to 10 different nationalities present everyone was united under a hall of right-arm salutes. A hilarious sight was that of the audience

(mainly skinheads) doing a country and western dance to 'The Tree of Life.' After delivering two new songs 'Son of Odin' and 'What's It All About?' No Remorse went on to play 'Smash the Reds' three times at the request of the enthusiastic skinheads. All in all it was a great night and unforgettable European debut for No Remorse and I'm sure it will enhance the sales of their new LP *This Time the World*.

Pure Impact said of the first skinhead gig in Brussels for a very long time:22 'There had been a lot of problems organising it as a left-wing party called up everyone to put pressure on the owners of the gig hall to cancel the gig. Finally, a nationalist party let them use their hall. There were about 150 skinheads at the gig, coming from Belgium, France, England, Holland, Germany and Austria. First on was Fight Action who played their first gig but got a positive response. Then Bunker 84 took the stage and they really got the French moving. They played an enjoyable set with about all their album's songs. And finally top of the bill No Remorse who got about everyone stomping. Their most memorable song was "The Tree of Life."

Fanzine Pure Impact Skins no. 7, 1988.

On Monday, April 18, the Glory and Violent Storm played the PWD Club at the North Star pub in Cardiff. Admission was £2. This was Violent Storm's first gig and it was a gig that vocalist Billy had no wish to remember: their 'shit' equipment contributed to the poor sound and hardly anyone turned up. And yet, in contrast, Chris Hipkin of skinzine *British Oi!* has fond memories of that night out:23

This gig is also reviewed in fanzine *White Noise* no. 8, February 1989.



I only met Billy of Violent Storm about a fortnight before the gig. Wyn, Spike (another Cardiff skin) and I were in town and Spike knew him of sorts. We got talking and Billy seemed a nice bloke. He told us about the gig and where everyone was meeting beforehand etc... It was Violent Storm and the Glory, an Oi! band from Leicester, at a small pub in the rough back end of Butetown, Cardiff's docks area. Renowned for its 'cultural brothers,' we were told to meet in nearby Grangetown from where we could take a safe enough route to the venue without attracting the attention of the locals. However, the Rhondda valley boys didn't know of our meeting place, just the location of the venue, and boldly walked straight through Butetown, attracting some unwanted attention to say the least.

The venue was small, but good enough. Violent Storm ripped through a great

little set, 'Combat the Nation' being played three times I think, which got everyone jumping about. The line-up was Dennis on guitar, Brydon on bass, Billy handling the vocals and Clarkey behind the drums. I was impressed by the band's views and energy, as well as by the camaraderie of everyone there. The Glory played well and Mark Magee the guitarist ended up being a good help in future years with *British Oi*! After the gig we all said our farewells and went our own ways, bar the Rhondda boys who had some unfinished business. The word is that on their way home they had a little skirmish and gave a good account of themselves.

Incredibly, despite the openly nationalist and racist credentials of the band, Violent Storm still wanted to record for Link Records run by Mark Brennan, the former bass player of the Business, which specialised in Oi! bands past and present whilst deftly tiptoeing its way through the political minefield. The offer from Link Records never came. In the meantime, the band recorded a demo that Chris Hipkin funded. He recalls:

I got to know the band and regularly went down the 'skinhead house' on Clive Street, Grangetown. I should explain that it was a large house divided into bedsits and full of skins. The band practiced there and we used to have a beer together. Somebody knew a bloke who had a small mobile four-track recorder and was willing to record some songs for the band. I offered to pay the cost, £35 I think, because I had found work on the YTS [Youth Training Scheme] as a trainee brickie, which probably made me the only one working, and I was still doing the fanzine. Billy sorted it out for this bloke to set his gear up in Clarkey's bedsit and it was here that the demo was recorded. Then a few of us went to this fella's house and mixed it. We were well chuffed with the results! Derek Holland wanted to put it out on a single for the White Noise Club, which the band welcomed, but it never happened as such.

Brydon, the bass player, was eventually kicked out of the band because 'he was not turning up for practices and gigs and so on' and was replaced by Paul Casey, also a member of the NF. Casey became one of Chris Hipkin's best mates. Clarkey left the band after he moved to Stoke with his girlfriend. Sheeley's brother, Darren, took over on drums. Like Sheeley, Darren was apolitical.

On Saturday, 7 May, Skrewdriver, Brutal Attack, Sudden Impact and Squadron played the Barn, Portsmouth on the south coast. Posty Rob from Stanwell drove Skrewdriver down to the gig:

Pick up from Kings Cross, equipment and as many people as I could take. Making our way out of London I was asked if I had got any tapes. The answer was no, but I proposed to pick some up at my place which was on the way. That's what we did. Next I was asked if there were any off-licences where we were going to stop. There was in a parade of shops opposite the Happy Landing pub. Previously I had been told by a punk in the Happy Landing that I would never be welcome in there because of my political views and if I did go in there I would never come out alive. We parked up. And just as the likes of Nicky Crane, Mad Matty Morgan and Ian Stuart got out of the van to go to the off-licence a couple of people from the Happy Landing walked past. A priceless and unforgettable moment! They got back in and we were on our way again. On the A3 the van suddenly starts rocking from side to side. I pulled up in a layby, got out and spoke to Ian. He explained that Mad Matty Morgan was having a fight with Adolf. Ian told me to tell Mad Matty Morgan to get out. I replied: 'I'm not telling him to get

out, you tell me!' He answered: 'It's your van.' It was. We agreed that he could stay in the van if he calmed down.



Skrewdriver, 7 May 1988, Portsmouth

There was a good turnout for this gig. Finding themselves stretched, the police responded by telling the local Asian shops and restaurants to close early. Sudden Impact headlined. For Squadron, this was their first live performance. Guitarist Jim thought it was a great gig, but would later acknowledge that they should have played better. Rob of Squadron also played drums for Brutal Attack that night.

On Saturday, 14 May, Skrewdriver and Brutal Attack played the Bowler Hat pub, Burslem, Stoke-on-Trent, Staffs. Interestingly, a journalist from *The People* attended this concert with the full blessing of Ian Stuart and Blood and Honour. His 'special investigation' would appear in print weeks later.

On Saturday, 28 May, Rebelles Européens staged the '2nd Anti-Communist festival' in the Brittany port of Brest in France. Advertised to play were British bands Skrewdriver, Brutal Attack and No Remorse, as well as French RAC bands Legion 88, Skin Korps, Brutal Combat and Bunker 84. Skrewdriver did not make the journey, No Remorse did. Brutal Attack may have. Anyway, one hour before the 'rock concert' was due to start the police intervened and cancelled it. Disgruntled, the three hundred skinheads present, many of whom had travelled from all over Europe, ran riot, which left eight black people injured.



During the fracas, No Remorse guitarist Sean Heywood and one of the road crew were arrested by the police. Hauled before a court, they were jailed for one month and banned from France for five years. The rest of the group endured a miserable 36-hour trip home, sleeping in train stations with no money. Even No Remorse was forced to admit: 'It was in simple terms a disaster.'24 And yet *Blood and Honour* praised Gael Bodilis, the mastermind behind Rebelles Européens, for staging the festival.

The Official Newsletter of No Remorse, *The Winning Hand*, Spring 1996.

Stew then dealt No Remorse a blow by proclaiming his retirement from the band, but not before he had recorded a demo of new material which would become the next album. No Remorse struggled to find a replacement drummer, but after a break of a couple of months they were back with a new line-up and ready for action again.

Skrewdriver did not make the journey to France because Ian Stuart was in police custody. A night out had turned sour when he was arrested with three others after a fight with some homosexuals. One local newspaper reported:

Four men charged with using unlawful violence after assaults on homosexual men in King's Cross were remanded in custody by Highbury magistrates. Stephen Sargent, 22, a plasterer of Fordham Road, New Barnet, Ian Donaldson, 30, of Argyle Square, Euston; Mark Walsh, 21, a road sweeper of Malvern Road, Hackney; and Christopher Walsh, 22, a labourer of Stockwell Gardens, Stockwell, are all charged with using violence under the Public Order Act at Euston Road and York Way... They were due to appear again in court yesterday, Wednesday.

Remanded in Wormwood Scrubs prison for two and a half months, Ian Stuart appeared before a magistrate five times before the case against him and his three codefendants was dropped due to a lack of evidence. Little wonder that a *Blood and Honour* editorial described the charges against Ian Stuart as trumped up. The same editorial continued: 'The real reason for holding Ian in the custody of Her Majesty's Government is that he is an active promoter of all that is good for Britain, just as Pearce, Tyndall etc... have been in the past.'25

Editorial, Blood and Honour no. 6, 1988.

On Saturday, June 18, Squadron supported Condemned 84 at the King's Head, Ferryhill, which is some seven miles from the city of Durham. Squadron only managed five numbers before they were forced to stop when fighting broke out between rival northerners. [Squadron would later thank on their first album those on their side at Ferryhill.] Shok then left Squadron 'to further his career as a football hooligan' and was replaced by Lenny, a former member of Squadron Security.26

Interview with Jim of Squadron, fanzine Last Chance #1.

On Sunday, July 3, Skullhead and Violent Storm played in Newcastle. It was billed as the 'Never Say Die' concert. Vocalist Kev Turner of Skullhead was actually on weekend release from prison. One review had this to say of the concert:27

Fanzine Look Ahead no. 1, 1988.

This was the first time I'd seen Violent Storm but I had heard a lot about them. They opened up with 'Combat the Nation,' a very powerful number which had the faithful Welsh lads up straightaway. This went down a storm and I was impressed with Violent Storm after this first number. They went on with a few more numbers which included 'Violent Storm,' 'Land of My Fathers' and 'Under Attack' which was dedicated to Chris of British Oi and White Noise. They sounded absolutely brilliant and very professional. There was a lot of Skins dancing around and having a good time at the front of the stage but there was no security at all. There was a few that followed and amongst these were 'No Cause,' 'Stand or Hide,' 'Media Lies' and 'Hands Off Ulster,' which was dedicated to everyone who hates the IRA murdering bastards. These were closely followed by 'Pure Impact,' 'Menace to Society,' 'A Riot Tonight' and they finished off an excellent set with 'Mad World,' which was also a very good song. Overall I was impressed with Violent Storm and was very pleased when they got back up to do an encore which was another chance to hear the brilliant 'Combat the Nation.' This song practically filled the floor and everyone was joining in on the chorus.

Violent Storm regarded this concert as their best yet. Now to Skullhead, but there was a problem; having not sung for some 20 months, Kev Turner had become hoarse while rehearsing earlier in the day. It was announced that Skullhead would perform the first number without Kev. The concert review continues:

And then was uproar as Kev took the stage. They launched into 'White Warrior,' a favourite with everybody judging by the amount of skins dancing. They sounded brilliant and you couldn't tell that Kev was a bit hoarse. The next song was for the war heroes... 'No One Cares.' This went down a storm with a lot of people and dancing about. Skullhead continued on with 'Murdered by Scum,' dedicated to the memory of Peter Mathewson. Amongst the few that followed were 'Politics of the Streets,' 'Blame the Bosses,' 'Hang the IRA,' 'Support White Noise,' 'Unity,' 'What You Gonna Do' and 'We Don't Trust.' It was time for a dance I thought, so up I got just in time for my favourite of all Skullhead material... 'Last Chance.' Kev said: 'This is for everybody who follows the true NF and not the Flag Wankers.' He went on to say: 'This is your last chance'... After 'Last Chance' came the Blitz classic 'Someone's Gonna Die.' This must have been one of the most popular numbers all night with everyone joining in on the chorus and singing along. There was a short pause and they launched into 'White Power,' the old Skrewdriver song. Everybody on the dance floor jumped about madly as they had been for the last few numbers. Skullhead had been on stage ages so Kev said 'This is your last one' and they sung 'Support White Noise' one more time which was dedicated to everybody associated with White Noise.

Encore followed encore: 'Politics of the Streets,' 'Unity,' 'Look Ahead,' 'White Power,' 'Someone's Gonna Die' and, finally, 'White Warrior,' which was dedicated to everyone British and proud. Skullhead left the stage to loud applause and so ended 'Never Say Die,' a concert which had passed off without any hint of trouble whatsoever and a concert which had passed off without any sieg heiling.

On Saturday, July 16, Violent Storm supported Section 5 at the Bowler Hat pub, Burslem, Stoke-on-Trent, Staffs. Starting off with 'Combat the Nation,' they played a 35-minute set including 'Violent Storm,' 'Mad World,' 'Land of My Fathers,' 'Stand or Hide,' 'Under Attack,' 'Media Lies,' 'Hands Off Ulster,' 'No Cause' and 'Riot Tonight.'

On Sunday, 17 July, *The People* newspaper published a three-page 'special investigation' by Martin Turner into the rise of Blood and Honour under the title 'Evil face of youth' and the subheading 'On tour with Britain's sickest bands... The Naziloving groups out to corrupt our kids.' Blood and Honour and its supporters were demonized in much the same way as the Waffen-SS after the Second World War, but again participants like Ian Stuart and Nicky Crane, who are heavily quoted, must have thought that there is no such thing as bad publicity. Then again Ian Stuart was able to argue: 'Many people feel that races and cultures don't mix. It might be touching nerve ends, but the truth is that blacks are taking our jobs and leaving the white man with unemployment. Then look at the Jews. Their staple diet is money and controlling everything that smacks of a pretty profit. Then you have the Communists who want the nonsense of equality for all.'

Vengeance — Forward Into War! LP

Recorded in May 1988 and released a few months later, *Forward Into War* was the debut album by Vengeance (catalogue number RRR 70). The band was still a three-

piece: Vernon on bass and vocals, Tom Tyler on drums and Andy on guitar. The front cover artwork by Vernon, which is not a million miles away from the design on the front cover of the Iron Maiden 'Trooper' 7", is something special.

This album has a unique sound unlike any other nationalist record of the time; the music is heavy, raw, primitive, intense and powerful, more metal than punk or Oi! The band described their style of music as 'White rock,' but it is not the 'White Rock' of Skrewdriver or Brutal Attack or No Remorse. The glass-chewing vocals are gruff, making most of the lyrics difficult to make out. The lyrics to 'Fight For Your Life,' reproduced in the pages of *Blood and Honour*, are:

April 23rd, hear the footsteps on the ground The youth are dressed in black and they're marching all around This year it's going to be like it's never been before It's St. George's Day and we're going to war

We will never run and hide We've got the power, we've got the pride Join us now, you've got no choice We've gotta give our land a voice So fight - Fight for your life

Fifty feet away the scum look and stare They better run fast cause dyin' time's here A crash of thunder, the sky goes black St. George is with us now - Time to attack

Into battle we march in the name of a nation The enemy freeze in fear of their annihilation We smash them to the ground and drive them to the sea England rules once again our land is once more free

Into battle we march in the name of our land We'll fight the enemy of our country, the red land We're standing strong, we're standing proud We'll never run and hide If you get in our way, we'll push you to the side

Elsewhere, the songs angrily protest against police oppression and harassment ('Armed and Dangerous' and 'I Don't Wanna Know'), and celebrate the bulldog spirit of Britain's armed forces that defeated Argentina in the Falklands War and, more generally, of the street-fighting youth 'who will rise again' ('Bulldog').

Unique for the time, *Forward Into War* was released along with a video shot in the studio whilst the album was being recorded. The album brought the band some success and fans from Belgium, Australia and the States. The band continued to write new material and hoped to 'enter the studio again in January 1989 to record their second album.'28 If this second album was recorded it was never released, officially or otherwise. Therefore, it should be assumed that Vengeance never did make it into the studio to record their second album.

Letter from Tom Tyler to Moonie, 1989.

On Saturday, August 27, Skrewdriver were due to headline a Blood and Honourorganised concert in London. Support was advertised as Brutal Attack, No Remorse, Sudden Impact, Squadron, Vengeance, and Lionheart. The concert did not go ahead. Blood and Honour allege that one of Patrick Harrington's friends discovered the whereabouts of the venue and passed this information onto Harrington who 'then teamed up with the Reds to put pressure on the owners of the hall.'29 The pressure proved too much for the owners, who cancelled the booking the day before the concert was due to be held. Blood and Honour tried to secure an alternative venue, but all of their desperate attempts were in vain. The organisers estimated 'that there would have been around one thousand people attending the concert,' which would have made it the biggest RAC concert yet.

The editorial, Blood and Honour no. 7.



On Bank Holiday Monday, 29 August, Section 5, Close Shave, Violent Storm and Alcoholic Beverage [or the Alcoholic Beverages] played the Bowler Hat, Burslem, Stoke-on-Trent.

On Thursday, 29 September, Violent Storm supported Condemned 84 in Cardiff.30 Chris Hipkin was present and remembers: 'The club had a ban on DM boots, quite amusing to see quite a lot of the boys having to take their boots off at the door and walk round the gig in socks! Good gig and I know the Violent Storm lads felt they were treated like royalty as the club even put a buffet on for the bands.'

The venue may have been the Square Club on Westgate Street in the city centre.

Brutal Attack — As the Drum Beats LP

Originally titled *Rocking for Race and Nation*, but thought 'too harsh' by Rock-O-Rama Records, *As the Drum Beats* became Brutal Attack's second album (catalogue number RRR 73). The line-up on this album was Ken on vocals, Sean Heywood on guitar, Len Fleckney on drums and Martin Cross on bass. With the exception of Ken, it was a new line-up. Martin Cross had been recruited from Skrewdriver and Len Fleckney had replaced Tony who had left the band to join the army. Ken considered Len Fleckney as 'probably the best drummer on the Nationalist scene today.'31 Len Fleckney had played with mod revival band Eleanor Rigby, appearing on the *Censorship* LP released in 1987.

Interview with Ken McLellan, Blood and Honour no. 2.

Musically, *As the Drum Beats* marked a departure for the band, who now veered in a direction 'somewhere between skin and rock music.'32 Despite the less than perfect sound and some bland 'fillers' to pad out the running time, including a truly horrible cover version of 'All Right Now' by Free, this album does have some memorable, tuneful and diverse highlights, from the heavier numbers like 'I Got the Power,' 'Red Storm Rising' and 'As the Drum Beats' to the power ballad 'European Unity.' Ibid.

The lyrics, for the most part, promote the virtues of pride, loyalty, integrity, racism, strength, self-sacrifice and nationalism, best exemplified by 'R.A.C.'

You take me apart for my nationalist stance Take a knife to my heart without giving me a chance You shut down the papers that tell the truth And sentence us to prison with no real proof

Rock against communism
I fight for freedom just like my father did
Rock against capitalism
The evils that the world have got to be rid
Long live the nationalists!

The tide is turning, I can't take no more
It's time we picked ourselves off the floor
For too long they've spread their lies
Now the white man can unite as the last dove dies

On the streets or on the battlefield To this red peril we will never yield With our hands on our hearts we salute And with our fingers on the trigger Those traitors we shoot

How long have we stood in silence Given in to pressure and left-wing violence Now hit back and get what you want Show them that your proud to stand at the front

The final chorus ends with a shout of 'Long Live the National Socialists!'33 For those that had any lingering doubts about the political agenda of Brutal Attack, this certainly clarified the matter. But did it? Curiously, when asked if Brutal Attack were a nationalist or a National Socialist band, Ken McLellan once responded:34 'Our stance has always been and will always be Nationalist as it is more refined than National Socialism. I find National Socialism outdated and outmoded. It was great years ago when it was new, but now refined Nationalism has better ideas.' Even though Ken McLellan refused to see the use of reliving the past, he acknowledged the fact that the revolutionary ideas of Adolf Hitler 'are the basis for everything we fight for.'35

The author wonder if this amended chorus went unnoticed by Rock-O-Rama Records, which seemed quick to ban or ask for changes to overt National Socialist/nazi lyrics and imagery. Interview with Ken McLellan, fanzine *The Storm Troop* no. 1,

1988. Ibid.

'Rocking for Race and Nation' or 'Rockin' For R'n'N' as it appears on both the sleeve and the record label thanks to the interference once again of Rock-O-Rama Records continues in a similar lyrical vein to R.A.C.:

Our skinhead hearts, they beat as one Yeah they beat in time to the battle hymn drum United we will stand, united we will fall We will answer in defiance to the communist call For England we will win in the end

We are the ones who stand by their word Shot full of passion, undying and unheard If we stand together, we will win in the end The awakening of the phoenix is just around the bend For England we will win in the end

In the eyes of the law we're never in the right But they're unthinking parasites with narrow-minded sight We'll blow away this web of lies that has been laid And triumph into glory, relive the imperial days For England we will win in the end

You see, I love my land and all it stands for I've fought so many times, don't mind another war No one stands a chance I've beaten them all So come and listen to me, heed the spirits call For England we will win in the end

There is a rose I want to live for
There is a country I'm willing to die for
England, red, white and blue
With the spirit of St. George it will see us through
For England we will win in the end

Rather than tamper with the song title, Rock-O-Rama Records really should have addressed the issue of the horrible guitar solos, which ruin the song. Anyway, 'We Won't Run,' whose guitar solos actually complement, is more of the same themes:

We will reclaim our Empire restore all that is ours From this tangled bed of thorns an English rose now flowers

We will never hide from our obligation We will lay down our life for our race and nation The Red, White and Blue is flying overhead With true undying loyalty to victory we are led

'Red Storm Rising' warns against the spread of communism, berates the West for sitting idly by, and then defiantly claims:

Now let me tell you about the white storm on the horizon There's a new breed of street fighter just waiting for the call Now let me tell you about the white storm on the horizon That's you and me yeah me and you, and we are never going to fall

Inspired by the support Brutal Attack had received from Europe, the emotionally stirring song 'European Unity,' written by Martin Cross, takes the band into new uncharted lyrical territory:

You know our nation's been put in hands of fools Misusing their powers, corruption their number one tool We're all to blame for playing their deadly game So let's reach for an aim and don't go down that road again

European unity, white power, pride and dignity European unity, our lands free from alien creeds

Our forefathers fought for our freedom you see At least that's what we're told what we're led to believe So how come our nations overrun? By alien cultures and the vultures, the Zionist scum

So listen white man, listen very carefully It's time to wake up, time to make a stand you'll see. United we'll win, come here our call If we stick together nothing's gonna make us fall

It won't be easy it'll be a long hard task
And there are those traitors who hide behind the nationalist mask
But we'll pull through, cos truth wins in the end
So let us start let me hear you sing these words

Martin Cross would later comment that the 'White Nationalist message of truth, pride and unity,' a message he wanted to spread, was important to him. The album ends with that cover version of 'All Right Now' by Free, which was included because Ken McLellan admired the band and front man Paul Rodgers in particular. Overall, *As the Drum Beats* is a solid and competent release and hinted at the 'pleasures' to follow. Sean Heywood was later replaced by a young skinhead from Jersey called Will Browning, who never recorded for the band. A violent bully, Will Browning was never far from trouble. He excelled himself one night, attacking a gay man outside the Bell, a notorious gay pub in Kings Cross, and then a group of black people in a nearby burger bar. Arrested, he was later sentenced to three years for grievous bodily harm and one year for affray.

Skrewdriver — After the Fire LP

The Skrewdriver offering for 1988 and for Rock-O-Rama Records was the 12-track *After the Fire* LP (catalogue number RRR 75). Engineered and produced by Mark Sutherland, *After the Fire* was his last for Skrewdriver and for Rock-O-Rama Records, whose continual interference had got to the point where he said 'no more.' For this album, Skrewdriver enlisted the help of Ross McGarry on guitar.

The front cover artwork, once again drawn by Nicky Crane, reinterprets an illustration by Georg von Sluyterman von Langeweyde, an enthusiastic member of the SA who is best known for his wood engravings, and depicts three Tyr runic grave markers beside a leafless tree. Tyr was the original Norse god of battle/war and his rune

Teiwaz has an association with death, especially death in battle. Soldiers of the Waffen-SS killed in action were often buried under the Tyr rune rather than the Christian crucifix. The use of this runic symbol might mean nothing and yet everything: the unflinching racial warrior ideal and self-sacrifice, with which the Waffen-SS is often associated.

After the Fire is in a similar musical vein to White Rider, although more hard-edged. The lyrics are more of the same and speak of racial struggle, police oppression, traitors, media lies, riots, world wars, and European brothers and unity, but specifically 'Forty-Six Years' is Skrewdriver's tribute to Rudolf Hess, 'Land of Ice' is about Skrewdriver's venture to Sweden in December of 1987, which even includes one line sung in Swedish, and 'A Time of Change' is another venomous rant about the leaders of the Official National Front with such lyrics:

Stood against us are the scum
They are worried because their time will come
One that called himself a revolutionary turned out to be gay
Just a mummy's little rich boy, it's a time of change

They call themselves political soldiers but they have a massive yellow streak

A soldier has strength, but they are bent, limp-wristed and weak
Pathetic little mummy's boys, there was nothing they wanted for
But come the day when they have to pay, we'll see who they were
working for

The cleverly crafted lyrics to 'After the Fire' use the metaphor of a burnt-out field which has come alive again to prophesy the rebirth of National Socialism:

The new age is approaching and with it we shall be The field was 1945 and the seeds were you and me

'As Life Bleeds Away' evokes the First World War, although parts could equally apply to the Second World War. The song differentiates between the soldiers dying on the battlefield and the politicians back home, described as traitors, who have 'only thoughts of profit.' The notion of betrayal, being stabbed in the back by politicians is, of course, not far removed from Hitler blaming Germany's military defeat in the First World War on its left-wing politicians as well as the Jews. The song goes on to lament:

In a war fought against a brother, in a war from which we're suffering still

A continent still mourns her children, in a war in which white pride was killed

The last two songs on the album are cover versions, which are not great: 'Sweet Home Alabama' by American rock band Lynyrd Skynyrd and the antiwar ballad 'The Green Fields of France' (also known as 'No Man's Land' or 'Willie McBride') by singer-songwriter Eric Bogle, which he wrote after a visit to the military cemeteries in Flanders and Northern France. In the song Bogle sits by the graveside of an Irish soldier called William McBride, who was apparently 19 when he died in 1916, and asks the soldier a series of questions. The Skrewdriver songbook subtitles the song 'No More Brother Wars.' Released late 1988, perhaps around Yuletide, *After the Fire* was well-received. Around the same time Skrewdriver Services published in a songbook the

lyrics to albums White Rider and After the Fire. Ian Stuart wrote in the foreword:

Our fight begins in Europe and spreads across the White World. Certain moments in our lives make us realise the massive importance of our task. I have walked through Antwerp in the early evening as Nationalists gather in the bars. The beautiful architecture in the Flemish City embodies European genius — the evening in Rotterdam, as the lights of the great Dutch city sparkle as we have been made welcome by our comrades — an afternoon in Stockholm, frost upon the ground, then a journey to Gothenburg as the beauty of Sweden and Scandinavia hypnotizes.

I think of Germany, France, Italy and all the other great nations of Europe, then of our cousins in the U.S.A., Australia and beyond. White men made these Nations and if White Men do not stand up and fight their enemies our world will crumble.

If this happens, when we are gone, someday and somewhere, the ghosts of the warriors who did fight will stand and accuse the cowards and traitors who did not. That will be the day of reckoning.



Vintage Skrewdriver patch

Gods of War compilation LP

The four leading Blood and Honour-affiliated bands, namely Skrewdriver, Brutal Attack, No Remorse, and Sudden Impact, appeared on the *Gods of War* compilation LP released by White Power Records (catalogue number WP 4). The front cover artwork, featuring Thor wielding his mighty hammer, was also used as the front cover to the second edition of the *Blood and Honour* magazine. No Remorse kick off the album with two songs, which were recorded weeks before the sessions for *This Time the World*. 'Shadow of Death' is a cautionary tale of drug addiction:

Thieving and poncing to make ends meet Picked up, uptown by man with a tash

He says he's got a job for you with plenty of cash A lot of rich clients who pay for their needs Now you're on the game you'll never be free

The time is getting nearer you're in the shadow of death No one will hear you in your last dying breath Lying in the gutter is what the paper said Another young rent boy has ended up dead In modern-day England, how can this be? Drugs and abduction are set to run free

Paul Burnley and No Remorse were vehemently anti-drugs. Indeed, according to the introduction to the No Remorse songbook: 'Scenes where drugs and race mixing are openly accepted don't interest us in the least. They can have their drugs and their homosexuality and their other demonic plagues. We are striving for a new age of clean living and racial purity and we believe that one day that mighty task will be achieved. We are doing our bit for race and nation...'

The second track 'White Pride World Wide' is an even more focused statement about white unity, concluding 'National barriers mean nothing to me/The only thing that wins is White unity.' A third song titled 'No Freedom' was also recorded, but never appeared due to a mixup with the recording reels. It was eventually re-recorded for a future *Gods of War* album.

Brutal Attack contribute three tracks, which have a demo feel about them. They start with a cover version of Free's 'All Right Now' and again the less said about it the better. The other two songs, both sung with passion, are 'Think Again (White Man)' and the gloom-laden 'End of My Race':

Looks like tomorrow will end up like yesterday As I realise my dream is far away A once great country thrown to the lions Defenders of the nation clapped in irons

The lyrics then attack the corrupt judges who, predictably, imprison the patriots sat in the dock whose only crime 'was fighting for their freedom.' The lyrics end:

Look out there on those city streets
Changed so much I don't recognise the place
Look at the white man dying on his feet
Looks to me like the end of my race

Moving on to side two and Sudden Impact, who now had something to shout about: finally, they had something on vinyl, even if the record company did not get the song details correct, which should have read 'Ready and Waiting,' 'British Revolution' and the pounding anthem 'All for England.'36 The three songs of uncompromising singalong Oi are well-produced, although the guitar could be higher in the mix. The bass player, Darren McEvilly a.k.a. Flubs, gave the following explanation for their contributions:37 "'Ready and Waiting" is a statement to say that we are ready to be used in the struggle of the White Race. "British Revolution" is about a mixture of things; Reds, Capitalism, Immigrants, American troops... "All for England" is about the way we are put down for our views, but still believe in our country.' The last of the three, 'All for England,' is actually so much more whose lyrics are as follows:

In an interview with White Revolution, Flubs stated that Sudden

Impact were due to record 'All for England,' 'Strength of a Nation' and 'Ready and Waiting' for a forthcoming compilation LP (*White Revolution* no. 2, 1988). Obviously, 'Strength of a Nation' was dropped in favour of 'British Revolution.' 'Strength of a Nation' appears on their debut album.

Interview, magazine *Blood and Honour*.

When you see us marching down the street
People try to put us down and force us to retreat
The police say we're trouble and the media brand us as thugs
But we're fighting back for Britain now and we're going to put Britain
first

All for England, just for England we will fight All for England, just for England we can survive My England

The communists aren't coming they have already come Now it's down to a few of us to get them on the run They have got strength in numbers but we've got British pride And will they stand and fight when we're prepared to die

From the ashes of the riots the phoenix will raise its head When the fire bird of Britain is back you'll remember what we said

Skrewdriver present three new tracks, which, like the Brutal Attack tracks, have a rough demo quality to them. The first is 'Land on Fire' about 'the riots and, hopefully, the backlash.'38 The riots in question are, presumably, the 1985 race riots in Brixton, Handsworth, Birmingham, and Broadwater Farm, North London, which led to the murder of PC Keith Blakelock. The anticipated backlash, presumably the end to the dream of a multi-racial society, failed to materialise.

Review of *Gods of War*, magazine Blood and Honour no. 7, 1988.

'The New Boss' is another thinly veiled scathing attack on Patrick Harrington, who used White Noise, the bands and fans for his own ends, with such lyrics:

We thought we had a new direction
But it's looking just the same to me
Playing musical leaders, but none of them heed us
It's beginning to get to me
Don't do that, don't do this
It's just like being back at school
We took it all in, we helped them to win
But know we know that we've been fools
We've been used again, it never really ends
Who can you trust? But carry on we must

The last of the three, 'I'm a Free Man,' is the weakest, both musically and lyrically, and adds nothing to the story of Skrewdriver and RAC.

By the time 'Gods of War' was released, Sudden Impact had again suffered another untimely and damaging change of line-up:39 'Well, it ain't the fact that the people don't like the band, it's just that two of our members have left to join Brutal Attack, one of

them got it, but the other one never, so now the one that never "made it" is forming his own band called Backlash, he's gonna be the singer and now he's nicked our guitarist and drummer, but we've got a full line-up ourselves now.'

Interview with Sudden Impact, fanzine Offensive Weapon no. 1. The date of this line-up change is unclear.

In this way, the new line-up of Sudden Impact became Paul Dunbar on vocals, Flubs on bass, Mark on lead guitar and Joey from Mitcham on drums. [This line-up may have recorded 'Rock & Roll Rebels.'] Clarkey, ex-Violent Storm, joined Backlash on bass.

Lionheart

National Socialist skinhead band Lionheart also aligned itself to Blood and Honour. They released on their own Lionheart Tapes sometime in 1988 a practice demo tape of seven songs: 'Better Dead Than Red,' 'Boot Boys,' 'Bring Back the Rope,' 'Asian Invasion,' 'The Fire Still Burns,' 'A New Beginning' and 'Clockwork Vengeance.' The practice tape was recorded live at Icky's house. Jaki simply explained: 'We didn't have the money to go into a proper studio.' Curiously, 'Hail Hess,' which the band regarded as one of their most poular numbers, was not documented in this way and remains undocumented.

On 19 August 1988, Lionheart recorded a seven-track demo called 'Storm Troopers' in a studio in Whitworth, just outside Rochdale. Released on their own Lionheart Tapes, the studio demo featured songs: 'Better Dead Than Red,' 'Boot Boys,' 'Bring Back the Rope,' 'Asian Invasion,' 'The Fire Still Burns,' 'A New Beginning' and 'AIDS Victim.' The demo was dedicated to 'the spirit of St. George and the B.U.F.' [British Union of Fascists]. Like the practice demo tape, Jaki did the artwork and the photocopying for this cassette release.

After receiving a copy of the demo from the band, Rebelles Européens signed up Lionheart and decided to release 'Better Dead Than Red' and 'Boot Boys' from the studio demo as a single.40 The band fully expected the single to be out in December 1988, but had to wait for months before it finally became available.

Curiously, Jaki remembers receiving money from Rebelles Européens to pay for studio costs for the single. The author wonders if Rebelles Européens paid for Lionheart to go into a proper recording studio after receiving a copy of the practice demo tape rather the studio demo tape.

Lionheart also printed a T-shirt with the motto 'Better Dead Than Red,' which also carried the divisional insignia of the 12. SS-Panzer-Division 'Hitlerjugend': a skeleton key running diagonally through the centre of a single runic 'S', though minus the crossed oak leaves.

BRUTAL ATTACK NUSIC PRESENT
BRUTAL ATTACK NO REMORSE

MEET: VICTORIA B.R. Stn. 7pm.
*STRICTLY TICKETS ONLY £ 2.50.

SATURDAY 26 NOV.

On Friday, 28 October, Lionheart were due to play Stoke-on-Trent, Staffordshire with Section 5 and the Business. The author does not know if this concert went ahead. They were also due to play Hanley in Staffs on Monday, 7 November, but again the author does not know if this concert went ahead.

On Saturday, 26 November, Brutal Attack, No Remorse and Lionheart played South Clapham, London. Pictures of the concert appeared in the pages of *Blood and Honour*.41 Nana and Jaki both sang for Lionheart that night. In the audience was Moonie from Tewkesbury who had started to correspond with Jon Hickson of Lionheart months before. This is his story:

Blood and Honour no. 8, 1989.

I was born in 1970 and lived in Hartlepool until the age of 12, then moved to Tewkesbury in Gloucestershire. When I was young, I liked glam, Slade in particular, and then I got into 2 Tone around '79–80. I just liked everything about it, from the music to the way the bands dressed. It seemed at the time everyone dressed like that and it was the first time I got to have a choice with what I wore, typically sta-press, Fred Perrys, Harringtons, brogues, loafers and band T-shirts. So it will come as no surprise that my first concert was when I went to see Madness at Gloucester on the 1985 'Mad Not Mad' tour. They were supported by the Friday Club, another 2 Tone band. That same year I attended my first scooter rally, which was at Exmouth, and I got my first scooter the following year at the age of 16.

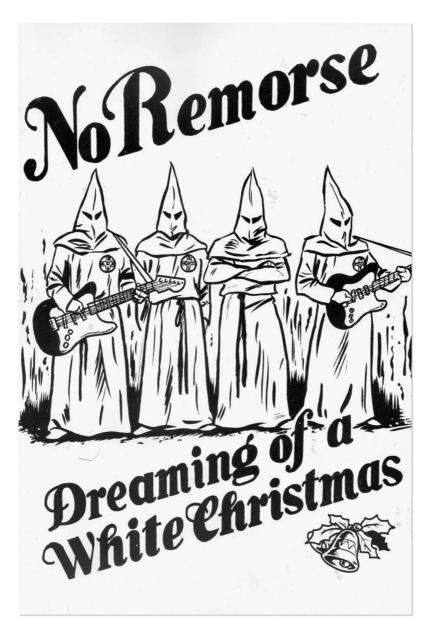
Besides 2 Tone, I also liked some punk, the Clash and Stiff Little Fingers mainly. I can remember watching *Rude Boy* on video and really liking 'I Fought the Law.' I then got more into older bands like the 4-Skins and Combat 84, but that scene was pretty much dead already. Living in a little town, I knew nothing of the newer Oi and skinhead bands or the RAC side of things as most of my mates were listening to original skinhead music. However, a friend from the scooter scene sent me a tape of *Hail the New Dawn* by Skrewdriver and that was it. My life would never be the same. I then managed to get *Blood and Honour* and *Hail the New Dawn* on vinyl from Elista Records, a mail order specialist in old (and some new) punk. In this way, most of my friends ended up with a copy of

Hail the New Dawn and Blood and Honour on tape. Most liked it. Some remained apolitical and others embraced nationalism, like me.

I'd always had an interest in politics, though. I remember the Falklands War in 1982, desperately wanting the army to win, also the miners' strike in 1984 and wanting the miners to beat Thatcher. When I first heard the RAC bands it was like everything made sense. Hardly any non-whites lived in Tewkesbury so it wasn't about hate. Looking back it was about a sense of being hard done by for being white. Also I already knew people on the RAC scene through scootering, Richard Badger springs to mind, and I liked the sense of camaraderie of kindred spirits, as by now the skinhead scene wasn't as big as it had once been.

I joined the Flag Group of the National Front, after bumping into some members of the Walsall branch in a Tewkesbury pub. Even though I lived some 40 miles away and only had a scooter for transport, I still went to meetings, but that was the extent of my political activity. My parents didn't seem to mind my politics, as I openly had swastika flags on my bedroom wall and I never had the police round the house.

A large group of us then started going to London for boots, T-shirts, records etc., etc... Three or four would go to gigs. The first couple of RAC gigs we attended were cancelled, so the first time we actually got to see a band was at Clapham with Brutal Attack, No Remorse and Lionheart. I think we must have been told about it on a visit to Carnaby Street or picked up a flyer there.



No Remorse Christmas card signed by Paul Burnley, Rob, Mark and Gary Smith



Ken of Brutal Attack stealing the concert again with his antics, 26 November 1988 (picture taken by Moonie)

Also in the audience was Jason, who had travelled down from Rochdale with Lionheart in their minibus. Jason had only just returned from Australia to his birthplace of Rochdale that same month. Like so many others, his story starts as a teenager listening to punk and Oi. He first heard Skrewdriver on the *United Skins* album in 1982. 1983 was a defining year. He attended his first gig to see notorious Perth skinhead band Quick and the Dead, learnt of RAC from copies of Bulldog sent to him by this skingirl he knew from Burgess Hill and a friend brought back from England the 'White Power' single. The sense of white pride and National Socialism appealed to him. He responded by joining the nationalist party National Action, which was bitterly opposed to the 'Asianization' of Australia. His dad hated his skinhead look and his politics. And it was his choice of music and politics which eventually contributed to his decision to return to England. When he came to England in late 1988 the first people he met were Jaki and Jon Hickson of Lionheart who invited him along to the gig in London where he had a great time. He met people from all over England, Sweden and New Zealand, and came home with a No Remorse 'Viking Youth' T-Shirt. Yes, it was good to be back. Still politically active, he joined the British Movement and started to take his politics to the street.

CHAPTER NINE 1989

Happy New Year with Unity

On Saturday, 14 January 1989, Skullhead, Violent Storm and English Rose played the 'Unity New Year gig,' which was held in Newcastle. The redirection point was Yates's Wine Lodge opposite Newcastle British Rail main-line station. This was English Rose's debut gig. They were now a four-piece after sacking second guitarist Dean who had started to lose interest and his bottle. Steve of *Look Ahead* fanzine was at the gig and reviewed it for *United Forces* fanzine:

Fanzine United Forces no. 2, 1989.

At around 8 p.m. English Rose took the stage, they tuned up for a short while and then did a warm-up instrumental of 'Joe 90.' It was good, a few minutes later Jonesy joined them and they ploughed straight into 'Proud Nationalist Warrior.' This was a great number, everyone thought so and a few people danced at the front of the stage to it. The next one was called 'Uprising' and was equally as good. It was really powerful. Everyone knew the next track which was the old 4-Skins classic 'Wonderful World' and this got a few dancers to it. The next track was dedicated to the old bill. It was called 'Take Vengeance.' A very good number and English Rose were proving themselves to be a very good band indeed. They had a powerful, aggressive sound and sounded very professional for their debut gig. Their next track was about the IRA murdering scum and was called 'Ulster Awake.' This in my mind was their best number, a really good song. There was a short pause after it and then Blakey set away on the drums, then Spen and Mick joined in. The floor filled as everyone realised which song it was. It was another 4-Skins classic... 'Chaos.' They performed it very well and everyone jumped about at the front of the stage madly. English Rose finished off a very good set with another playing of 'Ulster Awake.' It was as good as the first time and loads of folk danced around. They went down very well and got a large round of applause as they left the stage.

And then it was the turn of Violent Storm. The gig review continues:

They launched straight into 'Violent Storm' and this immediately got the floor full. They played all of their well-known numbers such as 'No Cause,' 'Mad World' and 'Shallow Graves,' all of which they played excellently and had their share of people jumping around and generally having a good time. The next song was one of their most popular numbers, 'Combat the Nation,' which had the crowd singing along to each chorus. People were falling about and falling over but they managed to sing the chorus. Next was 'Land of My Fathers' which is one of their most prominent numbers. This is one of my favourites and they played it very well. 'Hands Off Ulster' was next and had a great response as had

all their previous numbers. The next few numbers were 'Unemployed Voice,' 'Stand or Hide' and 'Celtic Warrior.' They played 'Combat the Nation' once more and dedicated it to everyone who had danced to them after they'd travelled all the way up from Wales to play. After this they decided to play one more number which was 'Violent Storm' again. V.S. had gone down a storm and had had a brilliant response. They are certainly a force to be reckoned with.

And now to the main attraction, Skullhead:

They got on stage, minus Kev Turner. Colin Todd got up to announce them and simply said: 'Oi Oi Comrades 1.2.3.4. Skullhead.' Skullhead played an instrumental number which didn't have a name but was still good and sounded very good. After this Kev got up and said: 'We'll start as we mean to go on. This is for the war hero No One Cares.' They played to an audience who jumped around and rocked away on the dance floor. There was a load of security on the stage and all across the front of the stage. I wondered if they were really necessary but apparently they were as people continuously tried to get up on stage. They continued with 'We Don't Trust' followed by 'Politics of the Street,' The next number was Skullhead's main number, dedicated to Peter Mathewson. The response was enormous and loads of people danced around as Skullhead performed it. After this there were a few others which were 'White Warrior,' 'British Pride,' 'Hang the IRA,' and 'Argentine Oppression.' Next was the classic track by Blitz, 'Someone's Gonna Die' which had the whole dance floor covered. 'What Yer Gonna Do?' was next and a little fight broke out. It was sorted out almost instantly and then everyone danced as if nothing had happened. 'Unity' was next which went down well. Kev said: 'This is our version of unity.' They launched into 'White Power,' the old song by Skrewdriver. Skullhead also played a version of the 4-Skins track 'Chaos' which it certainly was. Kev said: 'There's more people on the stage than the band.' There was about 40 people up what with the band, security and others. The next few were 'Look Ahead,' 'Last Chance' and 'Support White Noise.' They finished off a great set by playing 'White Warrior' once more.

For those that were not there, the gig was filmed and made available on video from Violent Storm. Jonesy of English Rose said of their debut gig:2 'The Unity New Year gig in our eyes was just brilliant. We were quite happy with our performance considering it was our first gig. We were also glad to see so many skins on the dance floor supporting us (cheers lads). We also enjoyed Skullhead's and Violent Storm's sets, a real great night. Roll on the next one.'

Interview with English Rose, fanzine United Forces no. 2, 1989.

Unity is probably best remembered for the fanzine. However, 'Unity was so much more than a fanzine, it was gigs, merchandise etc., etc...' explains Steve Fothergill, one of the few behind the scenes, who was also busy with his own fanzine, *Look Ahead*. Following an upsurge in the production of skinhead fanzines in the late '80s, Steve Fothergill had decided to give it a go. He continues: 'I got a lot of help from Chris Hipkin and off I went. Issue one totalled 100 copies, issue two 150. *Look Ahead* only ran to two issues as I was busy with *Unity* fanzine, remember 80 percent of it was conducted from behind bars. I just organised it and put it together in the beginning. In fact the first issue of *Unity* was printed in Newcastle on a Saturday of Kev Turner's weekend release gig. Issue one was originally 100 copies, but it went into reprints.'

'This time it's just a scuffle'

Skrewdriver marked the start of the New Year by playing a private party organised by Blood and Honour on Saturday, January 14 at the North Star, 104 Finchley Road, North West London. Before the 'party,' Ian Stuart and Ken McLellan went for a quiet drink in the nearby Swiss Cottage pub, where they were attacked by around 12 reds armed with CS gas, knives and bottles. *Blood and Honour* magazine picks up the story:3 'Despite being injured Ian and Ken fought back and the Red cowards were sent scuttling down the road, several sporting bloody faces. Ian had been stabbed in the face and badly gashed by a bottle, but rather than go to the hospital, and let the crowd at the gig down, he went straight ahead and did the concert. Both Ian Stuart and Ken McLellan's actions that night shows the courage and strength of the Blood and Honour movement.'

The editorial, Blood and Honour no. 8.

A forthcoming book about anti-fascist activities states that their assailants were Red Action, five strong, only one of which was tooled up with 'the inside of a fire extinguisher, the metal cylinder that holds the gas, wrapped in Elastoplast for extra grip and to make fingerprinting impossible' and the fight lasted less than 15 seconds. The book explains:

We got wind of another clandestine Blood & Honour gig at just a few days' notice — too short to mobilise anything major. One or two of the Usual Suspects were happy as it afforded them a golden opportunity for a little freelance sniping. I was discussing their intention with Joe. Whilst he had no issue whatsoever with attacking Nazis on spec he was, as always, focused on the bigger picture. The important thing was the venue, he maintained. Find it, nobble it for next time. Or better still, visit it afterwards, suss out the gaffer and try to get him or one of the staff onside. That would allow us advance notice of the next gig — and a crack at B&H while they were setting things up.

'Focusing on the bigger picture,' five Red Action combatants followed a group of boneheads from the redirection point to the venue. Ridiculously outnumbered, they then retired to the Swiss Cottage pub only to find themselves in the presence of Ian Stuart and Ken McLellan. The book continues:

A quick peek into the oversized Pool room which housed about four tables showed it to be Bonehead-free so in we went for a pint and a plotting session. We were stood facing the bar; CeeJay was on the corner of it and was the only one who could see through to the other room. His face dropped momentarily and then, in a ridiculously calm voice, he said 'Move away from the bar, slowly... NOW. Ian Stuart is looking straight at me.' Oops again! Ian Stuart Donaldson was the lead singer with Skrewdriver and the poster-boy for British Neo-Nazism. CJ showed his usual balls of steel, keeping calm and feigning nonchalance as the shaven-headed Stuart stared at the 'Nigger' in direct view...

Seamie volunteered to go and check it out. He was just down from Manchester and his face would definitely not be known. He strolled back in and said: 'There's only two of them — Stuart and some skinny cunt — they're just sitting on two stools at the bar.' The 'skinny cunt' turned out to be Ken McLellan and the only skinny part of him was his waist. He was six foot odd and could and would (as we were about to find out) fight like two men and a wee boy...

We had to move fast before they were joined by their mates. It was agreed that I would hold the door to secure the escape route and the others would pile in, glass Stuart, ignore his mate and get the fuck out. No fuckin about. No fighting.

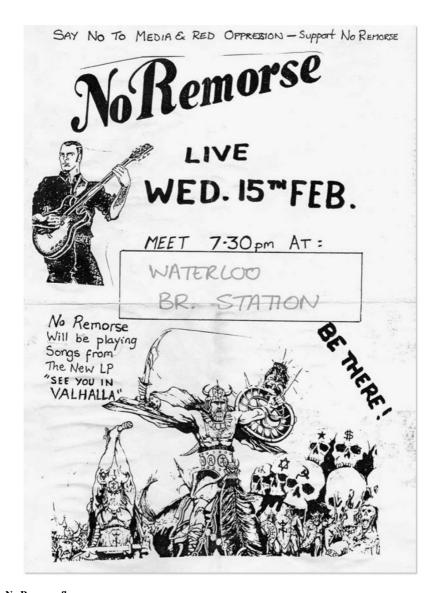
No macho posturing. Ten seconds in and out. We had no idea how the rest of the punters would react. In the boys went and quickly closed the five yards to the bar. His mate had his back to the door but Stuart saw them coming. His eyes widened but he did not react. 'All right boys?' said Collie as he swung his arm and brought down his weapon on Stuart's head splitting it instantly. He fell forward into his mate who pushed him off as he jumped off his stool. Stuart went down under a flurry of blows. Pure instinct and adrenaline drove him to try and lift himself. The 'skinny cunt' proved a different proposition and immediately jumped up and started fighting like fuck despite shipping some heavy blows.

I had to pull myself away from spectating so I didn't really see what happened next. I had a job to do watching the street and yet more doors into the Lounge of the pub. There followed the longest four seconds of my life because as I turned I saw a police car sailing across the junction at the traffic lights and the plod in the passenger street was looking straight at me. I did my best to look casual but I'm sure the whites of my eyes would have been visible at 100 yards. I had no idea if he could see what was happening inside the pub or if my behaviour was enough to rouse his suspicions. I was blocking most of the doorway and the angle was hard to work out in an instant. I knew the area well and that there was a big triangle of buildings/road they would have to drive around if they were coming back for a nosey. Anyway the ten seconds was up and I began yelling: 'OUT. OUT. OUT. NOW!' I could see that a couple of the boys really wanted to stay and finish the job but that was not the script we had agreed. The important thing now was to get everybody safely out and away. Both Stuart and his mate were now prostrate, although McLellan was fighting to get back to his feet as the last one of ours sped past me...

Moonie from Tewkesbury attended the concert and finally got to see Skrewdriver after one or two previous false starts: 'It was all very exciting. I still remember walking up the stairs in the pub, Iron Maiden 'Run to the Hills' being played and Nicky Crane taking our tickets. The gig was packed. I bought a BM shirt and a KKK tape from No Remorse. The gig was cs gassed but I was by the window so I could breathe okay. Skrewdriver played all the songs you would have wanted to hear. The atmosphere was electric, obviously as Ian and Ken had been attacked. Funnily I can't remember going home or where we stayed. I think we slept on a train at Victoria, good days!'

For Mike from Feltham, this was certainly the best gig he ever saw Skrewdriver perform. He recalls of that explosive and bloody night:

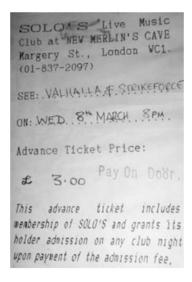
There were advance tickets sold for that, and they were numbered out of 200. Three of us had tickets for that, but one couldn't make it in the end, so I guess 199 supporters attended that one! Ian and Ken had been attacked shortly before Skrewdriver went on stage and Ian performed with blood pouring from a nasty head wound. He had to keep pressing down on it and wiping off blood that had trickled down his face with wads of paper towels from the toilets. He was so angry that he gave his most venomous and aggressive performance I ever saw, the band were on fire as well. I wish there was a live recording or, better still, a video of that.



No Remorse flyer

Ian Stuart scorned his would-be assailants, whom he believed to be members of Red Action. After Skrewdriver finished their set Martin Cross and a skingirl started to argue towards the back of the stage. Suddenly Martin attacked her with his guitar and all hell broke lose. Nicky Crane and co quickly stepped in to sort it out. Outside the venue a skinhead named Richy started gobbing off at Martin Cross about hitting a woman and swung a punch. Martin Cross weighed into him just as the old bill was driving by. Arrested, he threw his sports bag to a friend and told him to look after it. His friend was on his way home when he was jumped and badly beaten by reds, who made off with the sports bag. His assailants must have thought they had 'struck lucky' when a search of the bag revealed it belonged to none other than Skrewdriver guitarist Martin Cross. Ever since left-wing and anti-fascist publications have recycled the bashing of Martin

Cross as fact, but it was an easy mistake to make though. As for Ian Stuart, after the concert, he went to hospital where he received 26 stitches to his head. Also the incident with the girl at the end of the concert prompted Ian Stuart to dispense with the services of Martin Cross.





(Photo source unknown)

Skrewdriver played Stafford in February.4 Skrewdriver and No Remorse then played a number of concerts around London under the *noms de guerre* of Strike Force and Valhalla respectively, which were openly advertised in the likes of weekly national music paper *Sounds*. The first was at the Tunnel Club in Greenwich on Thursday, 2 March with No Remorse, Sudden Impact who were masquerading as Storm, and the Overlords. David Webster attended this one.

Unconfirmed.

More concerts followed with Skrewdriver: on 8 March at the Cave, Islington supported by No Remorse who are best remembered for the glittery hats worn on stage; on 12 March at the Rock Garden, Covent Garden; and on 1 April at the Tunnel Club, Greenwich, along with No Remorse, Brutal Attack and the Overlords. Mike from Feltham was there and witnessed Skrewdriver deliver the worst performance he ever saw by them:

Everything overran so that by the time Skrewdriver started we'd already missed our last public transport home. Skrewdriver were unusually untogether that night. I remember Ian stopped one of the songs part way through and had a right go at bassist Merv Shields right there on stage, saying he'd got too drunk to play and was an embarrassment. I also remember that Ian's mike stand completely fell apart at one point and he said something like: 'Look at that, it's about as much use as the National Front.' After the gig, as we were leaving the venue, I saw Ian in the entrance and he actually apologised to me, both for the poor quality of the performance and that the gig had overrun so badly that we were stuffed for public transport. We had to walk for miles in the pouring rain to find night buses and we got soaked to the skin. When I was sitting on my last bus to get home it literally felt that I was sitting in a pool of water. I had bought the Skrewdriver 'The Showdown' single at that gig and was trying desperately hard to stop it getting wet on the way home. I never saw that single for sale anywhere else ever again.

Also, according to Paul London, this gig was marred by violence, which ended the use of this particular venue:5

Paul London, Nazi Rock Star, page 106.

Some ex-skinheads had come along to see Skrewdriver and were upsetting a small group of skins by throwing their weight around. The group of casuals was led by Chubby Chris, one-time singer of the band Combat 84, and Charlie Sargent, later of Combat 18 infamy. When it went off they probably thought they were taking on ten skinheads at most. When a large proportion of the audience and some members of the bands joined in, it caught them by surprise. Skrewdriver guitarist Ross McGarry pulled out a stun gun and promptly zapped Charlie Sargeant. The casuals found themselves backed into a corner. Chubby Chris had to rely on some quick talking to stop them all from receiving a thorough beating. 'We're all white, we ought to stick together.' The casuals were glad to get out with their lives.

After the concert, for his own protection, Ross McGarry was taken to a safe house in Hackney, East London where he stayed until it was time to leave the capital for good.

Not much is known about the Overlords, a four-piece skinhead outfit from South West London, which had got together in 1987 at the suggestion of Cliff from Condemned 84 and Ian Stuart.6 The band recorded a demo in 1988 with their first vocalist who left to join the army, played with Skrewdriver, Brutal Attack, No Remorse and Sudden Impact at the Tunnel Club, and then promptly split up because of musical differences whilst recording an album for Rock-O-Rama Records. Two demo tracks, 'British Heritage' and 'Our Triumphant Day,' were posthumously released on the first Blood and Honour compilation CD.

Curiously, fanzine *The Truth at Last* no. 12 records that the Overlords were from Berkshire.

For David Webster, who was now married and with a young baby, the Skrewdriver concert at the Cave on 8 March marked the end of a six-year spell of following a band he loved and respected. He said of this: 'Ian was that band. For all the changes in lineups it was only Ian that really mattered, for he was Skrewdriver. I lost touch with Ian completely after his move to the Nottingham area. But my respect for that man has never faded.'



A new beginning for Lionheart

In February Lionheart recorded two songs, 'A New Beginning' and 'A Nation Divided,' with Nana and Jaki on vocals.7 Soon after, Jaki took over from Nana in the most extraordinary circumstances: 'Nana was actually booted out of the band by me... We did a gig in a pub in Rochdale, our hometown. I'm guessing the pub was the Fusiliers, but I could be wrong. Well, Nana had told the landlord to pay us in beer, which he seemed to have consumed, getting really drunk!' Jaki sang for Lionheart that night. This was her first gig as the lead singer. Jaki does not recall the exact date of this concert. Jon later bemoaned Nana's lack of dedication, adding: 'We chose a female singer as the scene seemed to be becoming boring with too many people copying each other.'8 Interview with Jon of Lionheart, fanzine Last Chance no. 5, 1990.

Interview with Jon of Lionheart, fanzine *Last Chance* no. 5, 1990. Interestingly, Chad reviewed a Lionheart tape of three tracks in *POTN* no. 3. The three tracks were 'A New Beginning,' 'A Nation Divided' and 'Bootboys.' This suggests that a new version of 'Bootboys' was also recorded in the same session. Ibid.

Chad from Barrow also has a story to tell about Nana: 'I was on an NF march in Rochdale, which descended into chaos. We got barricaded in a boozer called the Pub. The reds smashed the Cumbria minibus but the old bill wouldn't let us out. Not sure if it's true but while we were there we were told Nana had got done by Asians with an axe.'

Cutdown and Skrewdriver — 'The Showdown' 7"

The protests against Cutdown and other shops selling nazi paraphernalia in and around Carnaby Street continued unabated. There were mass demonstrations in January. There were more newspaper stories. Socialist rag the *Morning Star* was horrified by what it found:9 'Shops stock nazi paraphernalia including swastika flags, T-shirts, and armbands. They sell SS rings, far-right fanzines, and records and tapes of bands like Skrewdriver and Brutal Attack. One magazine called *14 Up* features race-hate cartoons showing a variety of ways to assault black people, and photographs of a woman being internally assaulted with a beer bottle.'

Morning Star, 11 January 1989.

Lady Porter, the Conservative leader of Westminster City Council, brought her considerable influence to bear. To draw attention to this 'vile trade,' Labour MP for Islington North Jeremy Corbyn tabled an Early Day Motion in the House of Commons. He referred to the sale of goods which he felt contravened the Race Relations, Public Order and Obscene Publications Acts, such as a magazine featuring cartoons showing ways to beat up black people.

The Merc and Sherrys stopped selling right-wing-based merchandise. In March Cutdown shut up shop and reopened on the other side of Oxford Street in Riding House Street, also in London's West End. So as not to attract attention, the windows of the new premises were blacked out. Anti-Fascist Action claimed it was their successful campaign which had forced Cutdown to move.10

For more information, see *Beating the Fascists* by Sean Birchall, pages 153–155.

By now, the owner of Cutdown, Andrew St. John, had been exposed as Andrew Benjamin, from Hendon in North West London, a former member of Mill Hill Synagogue! 'Andrew St. John is an alias I sometimes use in business,' Benjamin explained to The Jewish Chronicle. Ian Stuart's reaction to this revelation is not recorded anywhere, but it can be imagined. Nevertheless, Stuart and Benjamin continued to work together. As a Jew, Benjamin came in for criticism over his business activities from his family and his community. He argued that his trade in nazi merchandise 'pays for the car and mortgage.' When interviewed by The Jewish Chronicle Benjamin was adamant that he would continue his business, adding: 'There is nothing wrong with this. It's not illegal and people want to buy this material.' As such, Benjamin was correct; the sale of 'Nazi merchandise' was not illegal, as long as it did not breach the Public Order Act 1986. Under this act, 'threatening, abusive or insulting language or behaviour in order to stir up racial hatred is a criminal offence.' Skrewdriver records and merchandise did not incite racial hatred. Blood and Honour magazine did not incite racial hatred. But records by other white power groups did. However, sellers of such records could hide behind a loophole in the Act, which reads: 'In proceedings for an offence under this section it is a defence for an accused who is not shown to have intended to stir up racial hatred to prove that he was not aware of the content of the recording and did not suspect, and had no reason to suspect, that it was threatening, abusive or insulting.'

In short, the prosecution would have to prove that the seller was aware of the exact content of the records. Indeed, when a complaint about the sale of nazi goods was made to *The Jewish Chronicle*, the newspaper replied that the Commission For Racial Equality, the Crown Prosecution Service and the Board of Deputies of British Jews were all powerless to act. Not so Anti-Fascist Action, which now picketed Cutdown's new premises and the Green Man pub, just two doors from Cutdown, said to be frequented by nazis. Despite the constant pressure, Benjamin was not deterred. Business

is business, especially when it is so lucrative.

The local black people were also up in arms about the presence of Cutdown. Black journalist David Upshal11 wrote an article headlined 'The Shop of Horrors' after visiting Cutdown and interviewing shop managers Benjamin and Phillip Clarke. The latter was in fact Des Clarke, who had recently ended his prison sentence. Besides reporting the sale of such offending goods as the 'Stop ANC Terrorism... Hang Nelson Mandela' and 'White Power' T-shirts, the article claimed that the shop and its clientele were causing alarm among local black people. By way of reply, the shop managers insisted: 'We're not a racist shop, there's a demand and we meet it. It's all to do with money and we're not interested in the politics of it.' These words really do sound like those of Benjamin rather than Clarke. Elsewhere in the article, the shop managers maintained that nothing they sell is illegal or incites racial hatred.

This might be the same David Upshal who went on to become a television producer.

In March, Skrewdriver released 'The Showdown' 7" on White Pride Records, a new label jointly financed by Cutdown and Ian Stuart.12 Recorded at the same time as 'After the Fire,' this single serves up two new tracks: 'The Showdown,' a great slab of noisy guitar-driven anger and shredding guitar solos with venomous lyrics, and the more restrained 'Deep Inside.' 'The Showdown' prophesies a bloody race war and calls upon the white community to unite and fight for race and nation. Ian Stuart was convinced of the coming race war. He told the *Sunday People* in 1988: 'Eventually there will be a race war and we have to be strong enough in numbers to win it. I'll die to keep this country pure and if it means bloodshed at the end of the day, then let it be.'

At one time the single was entitled 'Race War' (*The Truth at Last* no. 12).

As for the flip side, 'Deep Inside' extols, once again, the virtues of white pride, patriotism and a willingness to sacrifice liberty and even life for the nation. The single soon sold out of its first press. White Pride Records planned singles by Sudden Impact13 and Brutal Attack,14 but 'The Showdown' by Skrewdriver remained the one and only release on White Pride Records. Arguably, the reason for this was that Ian Stuart and Blood and Honour severed all ties with Cutdown in the wake of the 'The Main Event Chapter 2' fiasco, but that was months away.

The planned Sudden Impact single was entitled 'White Slags' (*Blood and Honour* no. 8 and *The Truth at Last* no. 12). The planned Brutal Attack single may have been entitled 'England' and featured the title song plus 'Battle Cry,' 'White Pride' and 'When the North Wind Blows' (the report on the Blood and Honour bands in *Offensive Weapon* no. 4, although there is some confusion between White Pride Records and White Power Records).

'Nazis in London'

In April Ian Stuart was once again the subject of media attention, although it was not unwanted. On behalf of London's *Evening Standard Magazine*, Keith Dovkants reported:

Ian Stuart ran a fingertip gingerly over a recent wound that glistened like a splash of ketchup on his shaven skull. We were in one of the few West End bars from

which he has not been banned, discussing his role model. 'I admire everything Hitler did, apart from one thing.' Really? And what was that? 'Losing.'

There is nothing compromising about Ian Stuart. He is a Nazi, a racist and according to his record, a thug. He is also at the centre of a Nazi revival that has prompted excoriation from the Left and profound unease elsewhere. 'He and his movement are turning London into a Mecca for Neo-Nazis and fascists from all over the world. It is extremely worrying.' This view, expressed by a senior member of the Board of Deputies of British Jews, is just one criticism levelled against Stuart and his organisation, Blood & Honour. He also stands accused of inciting racial hatred and peddling recycled nazi propaganda. These are among the charges Stuart would be hard pressed to defend.

The article went on to position Ian Stuart as the figurehead of Blood and Honour whose growing influence in London and strong links with foreign nazis and paramilitary organisations was of such great concern that 'dossiers on Blood and Honour are to be found in Scotland Yard and the nazi-monitoring organisations of Germany and the United States.' The Board of Deputies of British Jews was quoted as saying:

Blood and Honour was formed by people who broke away from the National Front because they were not Nazi enough. They are patently Neo-Nazi and you only have to look back in history to see it's a worrying development. Their contact with European extremists suggests that they are becoming involved with groups that have a track record of terrorism: Italian fascists, for example, have been behind bomb outrages and we know of at least one bomb plot hatched by right-wing extremists here to bomb the Notting Hill carnival. Blood and Honour go straight to young people through the music. This is what makes them dangerous. While we don't think they have a mass following at present, they do have support. The long-term risk is that young people are growing up without a direct link to the horrors of Nazism. They are being introduced to it from a different perspective and, if we don't counteract it, the consequences could be appalling.

In response to the accusation that Blood and Honour was inciting young people to racist attacks, Ian Stuart countered that 'his movement is not active politically and seeks only to promote white pride.' As for the gash on his head, Ian Stuart stated it came from a clash with the reds: 'They found out we were doing a gig near Swiss Cottage and I was having a quiet drink in the pub with my mates and about 15 of them came storming in. They had baseball bats. They tried to smash my elbows and knees with the bats and I got this cut on the head…' After being branded a thug again, Ian Stuart was finally able to have his say:

I'll defend myself if I have to. But these Reds have had it all their own way so long, they are worried now because someone else is prepared to stand up to them. Rock stars have been peddling the Left's standpoint for years and no one has complained. All I'm doing is putting forward the nationalist, patriotic view. Blood and Honour is not really a political movement. It's a white pride movement. What really upsets me is that record shops won't stock our records but you can go in and buy pro-IRA or ANC songs without any problems. Yes, I do believe Hitler was right in many ways. He suffered for his beliefs the way we are suffering now. We know lots of people are against us, but there are a growing number who can see the truth of what we are saying.

By way of a conclusion, Ian Stuart claimed 'he could fill the Albert Hall with supporters if he were able to hold a concert without the interference of the commies.' He never got the chance. When all is said and done, the article will be best remembered for the accompanying full-colour photograph by John Rogers of Ian Stuart in his Kings Cross bedsit clutching a bloodstained swastika banner, a photograph which has been used and abused many, many times since.

Militants belonging to Anti-Fascist Action and Red Action, who were against Ian Stuart and his followers, now stepped up their campaign of physical confrontation. Two B&H skins were clubbed to the ground in broad daylight in Oxford Street. Des Clarke was attacked in a café in Camden. Then Ken McLellan was bottled outside a gig in Hammersmith. One left-wing publication remarks: 'Less notable scalps were even more numerous.' 15

Beating the Fascists by Sean Birchall, page 162.

Counter Culture

The White Noise Club was disbanded in early 1989. The National Directorate of the Official NF took this decision because 'the club cannot fulfil our objectives as it has, unfortunately, become smeared with 'Naziism' [sic] thanks to a couple of juvenile individuals.'16 The NF stated that a number of lessons had been learnt from the 'experiment' of the White Noise Club. One such lesson was that they made the 'terrible mistake of compromising with ideologically unsound elements, who were more interested in Germany 50 years ago than they are about the peoples' of Britain in the 1980s.' Also, the NF recognised that it was necessary to appeal to a wider youth audience and broaden the scope of its youth culture work. To facilitate this, the NF National Directorate, Kev Turner and White Noise organisers believed that this necessitated a new grouping.

Editorial, fanzine White Noise no. 8, February 1989.

The NF now launched a new organisation operating out of a Cardiff post office box called Counter Culture which would cover 'fashion, art, theatre, films, poetry, Oi, Heavy Metal, Folk and Futurist music.' In this way, the NF wanted to 'build a truly popular, broad-based youth cultural movement,' which would 'overthrow the capitalist and decadent stranglehold on Popular Culture.' Adverts to 'Join Counter Culture and fight for the European Cultural Revolution' appeared in the pages of *Welsh Leak*.

Ironically, Counter Culture started the revolution by announcing the release of a new split 7" single by Skullhead and Violent Storm. Titled 'Third Way,' the split 7" was released on Counter Culture Records (catalogue number CCR 1) operating out of the same Cardiff post office box. Violent Storm hoped that the single would include a lyric sheet, but alas it did not. On the A-side Skullhead contributed 'Blame the Bosses,' which is spirited but tunelessly mediocre. It borders on the forgettable. The lyrics are more than just a fierce anti-capitalist rant. Surprisingly they empathise with black immigrants, who are portrayed as victims of both the capitalists and the communists. Nevertheless, the lyrics still call for the repatriation of all black immigrants as an end to cheap labour:

I just do not blame you mate
When I look in your eyes and I just see hate
Don't blame the blacks for the situation
They're just a capitalist creation
I know that they shouldn't be here
But they're not the enemy to fear

The bosses are our enemy Smash their power, save our country

So blame the bosses for the blacks They're the ones who stab our backs Blame the bosses for the blacks Fight the bosses, fight back fight back

The reds they have not got a clue They use the blacks for power too Worse than the bosses, just commie scum And like the bosses their time will come

Repatriation is the only solution Destroy cheap labour and rich boy pollution Nationalism for every creed Smash the bosses smash their greed

To encourage the 'only solution' of repatriation, Skullhead argued in one interview:17 'I think it would be best if we started to teach (the non-Europeans) about their own heritages and cultures. We only need to restore the pride of the black man in his home country and then repatriate. This can be achieved through mutual cooperation, rather than bloodshed.'

Interview with Skullhead, German fanzine *Querschläger* no. 12, December 1990/January 1991.

On the flip side Violent Storm contributed two songs: 'Celtic Warrior' lifted from the demo and 'Unemployed Voice' whose inclusion must have been an afterthought because at one point 'Celtic Warrior' was going to be the band's one and only contribution to this split single.18 Hiding beneath the murky production are two powerful punk anthems with some great lead guitar work. The lyrics to 'Celtic Warrior' depict the reawakening of Celtic pride coupled with the emergence of the born-again warrior ready to do battle against the powerful and greedy 'evil parasites' who have darkened the land:

Interview with Billy of Violent Storm, fanzine Unity no. 1.

The battle hymns of yesteryear may have faded away But the spirit of our ancestors still exists today The courage of our warriors is embedded in our hearts We must fight to rid this land of the sores that grow in parts

We are the warriors called back from yesterday Our Celtic pride has risen this time we're here to stay No longer will we sit in silence, the time has come to fight Time to avenge and destroy these evil parasites

They have caused us pain, pain and misery
And they have blemished this land with their power and their greed
But soon their corrupted empire shall crumble to its knees
Then we can start to rebuild this land with national democracy

The 'evil parasites' are not named, but it would be easy to guess who they are. 'Unemployed Voice,' complete with shouted vocals, is much more aggressive, raw

and angry. All things considered, Violent Storm come off the stronger of the two bands on show here. Even so this split single is only worth owning because all three tracks remain unavailable elsewhere.

Billy of Violent Storm would later admit, almost reluctantly, that his band and Skullhead were ripped off by Counter Culture. Told that their royalties would be two hundred singles each, Violent Storm received one hundred, but Skullhead received nothing at all. Moonie from Tewkesbury helped Violent Storm sell the single. Notably, he sold one to Ian Stuart and gave another to Kev Turner.

Kev Turner was much more damning of Counter Culture: 'The bands receive no royalties off them whatsoever and it's just another rip-off by certain 'revolutionary' elements.' 19 In fact, he even advised his audience not to buy the split 7"! In this way, Counter Culture lost the trust and support of two bands they had who were probably the only two bands they had. Counter Culture also started to sell the video of the 'Unity New Year' gig headlined by Skullhead and advertise English Rose as a Counter Culture band. Learning of this, English Rose publicly stated that they had 'nothing to do with Counter Culture.' 20

Interview with Kev Turner of Skullhead, fanzine *Hammer of Thor* no. 4.

Interview with English Rose, fanzine Last Chance no. 2.

Turning to the world of publishing, Counter Culture produced an arts magazine whose first issue featured illuminating articles on the Morris Dance and Irish Republican folk music, a column on Social Archaeology and reviews of several black films such as Spike Lee's *Jungle Fever*. To put it kindly, it had limited appeal. Small wonder that the farce known as Counter Culture would not last long.

The floodgates open

1989 saw the release of a plethora of nationalist records. For Rock-O-Rama Records, the year started with the Vengeance '1986' 12" (catalogue number RRR 78), which was probably released to fulfil their contractual obligation as the band were on hiatus. This 12" features the well-produced first demo recorded by Vengeance in 1986. Seven tracks in all of competent and patriotic Oi which take in many topics, from killing child molesters to fighting Thatcher, via army life. The cover version of 'Borstal Breakout' is listenable, just, but lacks the original's vital spark, that sense of urgency.

The next was the Sudden Impact Storm LP released on Rock-O-Rama Records (with catalogue number RRR 79), which was originally titled Give Me Some Sudden Impact. The new line-up included Jim of Squadron on guitar. Disappointingly, Storm lacks any real impact for a variety of reasons; 11 tracks in total, of which three had made a previous appearance on the Gods of War compilation LP; one track is a cover version which should have never been attempted, the classic 'Bomber' by Motörhead; and the mixing on some tracks is shocking. The lyrics cover the 'common currency' of racial struggle, white survival, the demise of Britain to a 'multi-racial slum,' the rebuilding of the British Empire, race riots and the inquiries that 'don't get finished,' and keeping Ulster British. If this album were a school report, it would be marked with the words 'could do better.'

Brutal Attack were next with their seminal LP *Tales of Glory* released by Rock-O-Rama Records (catalogue number RRR 81), which, in the words of Ken McLellan, 'turned Brutal Attack from another band to a very popular band.' By now, the band was a five-piece; Darren McEvilly a.k.a. 'Flubs' had replaced Martin Cross on bass who had moved over to guitar. Also on guitar was newcomer Tony Priddy. The band had entered the studio on April 1 and three intense days later *Tales of Glory* was finished.

Musically, the album is out-and-out rock. There are hooks aplenty.

Finally, after some distinctly average front-cover artwork, *Tales of Glory* breaks the cycle. The blue-hued cover depicts a figure holding a gun in one hand and a flag in the other against the backdrop of a battlefield scene. The embattled flag is emblazoned with a black lightning flash within a white circle, very similar to the logo used by the British Union of Fascists. Also of note is that the bloodied figure is wearing a trench coat with a RAC tag on the collar. Symbolically, this painting by A. Tang, which is dated the year before, could be about everything (for example, the warrior facing adversity, defiance, glory, courage and sacrifice) and yet nothing.

The back cover artwork features an eagle, a symbol of strength, truth, courage, freedom, pride and life, as well as a harbinger of peace and friendship. The eagle would also start to appear in lyrics penned by Ian Stuart and even grace the front cover of one edition of the *Blood and Honour* magazine.

Many of the songs have a strong theme of racism, racism which is rooted in love and not hatred, as well as racial struggle and the racial warrior, as seen in the lyrics of 'Follow Me [The Warrior Awaits]':

I am a warrior, my hand on my sword
I am a warrior, honour is my word
I would rather die than be in flight
My only desire, turn the darkness to light

The warrior awaits for your call

Would you follow me to hell and back?
Can you stand and fight with the devil on your back?
If you think you could, come and stand by me
And we will march together for eternity

Let's join hands unite as one
Pick up pride when you pick up a gun
Blaze a path to the Kremlin's gate
The final hurdle and the warrior awaits

'Fight Back for Europe' warns Europe to wake up to the threat of communism, which stands accused of 'burning' democracy in Poland, and 'get the red beast on the run.' 'The Blood is Strong' is also concerned with communism, depicted in many different guises:

One bond, our blood, a crime of passion of undying love I would die, I'd never lie
I take my strength from the gods above
They stand in our way
They are the darkness, the eternal grave
He is bad, he is the beast
From his poison den in the east

The blood is strong Hear my song We're gonna end this confusion This is the final solution

Our turn, they'll burn

From the ashes this lesson they'll learn It's no sin, we will win I can't wait for the fight to begin But he's there, the red bear He keeps the masses shackled in fear But just wait, the chains will break The red empire will be there for the take

This time the world
We stand proudly as our standards unfurl
On the march, forget the past
The white flame burns lighting our task
No one will overcome,
We'll fight forever till the battle's done
Our story is one of glory
To go down in the realms of the great

The use of the phrase 'final solution' might be considered provocative, but there is no mistaking the sentiments of 'Under the Hammer,' unique for Brutal Attack, with its overt attacks on Jews and support for Hitler and the Nazi Party:

No one can say that we don't deserve it
After the blood that has been spilled
The battle is won
The war has been done
Now the Jew must pay the bill
Now it's crystal night once more
Your race once again burns
Look at me, I am the law
Under the hammer, it's your turn
We are under the hammer, but we're still here

Back in '23 in the beer hall putsch Those men of steel had tried and failed Was it the end or just the start Of the thousand-year Reich Or the battle beheld Ten years later they seized the beast Europe had its trust replaced Scared the rest out in the west The flame was doused before it caught

This time's gonna to be no mistake This time there's no corpse to rape The body and spirit lives in our soul We saddle up we'll never fall Let's see out the Führer's dream To break the back of the eternal Jew Rid the world of the evil we've seen Make it safe for me and you

Elsewhere, 'Ocean of Warriors,' a ballad, Martin Cross described as a 'sort of

romantic view of when the White revolution comes.'21 'While the Flame Burns' calls for greater white European unity. And, finally, no Brutal Attack album would be complete without a rousing patriotic anthem, this time simply called 'England.'

Interview with Brutal Attack, fanzine *Unity* no. 3.

Well-received, *Tales of Glory* still remains one of Brutal Attack's most popular recordings. In fact, many regard *Tales of Glory* as the definitive Brutal Attack recording.

Next up was the first solo LP by Ian Stuart on Rock-O-Rama Records, entitled *No Turning Back* (catalogue number RRR 82). Backed by the 'Strikeforce' of John Burnley on drums, Mac on guitar and Ali, this album is a fine collection of hard-edged high-energy rock tunes, reminiscent of *After the Fire*. Rock-O-Rama could easily have marketed *No Turning Back* as the new LP by Skrewdriver, but that was not necessary, not even with the inclusion of three cover versions.

The album starts with 'Triumph of the Will,' which is the name of the propaganda film directed by Leni Riefenstahl about the 1934 Nazi Party Congress in Nuremburg. The overriding theme of the film is the return of Germany to its former power and glory, with Hitler as its leader. The lyrics convey this theme, as well as denouncing the big lies of communism, the media and the holocaust:

Only few men in history achieve a lasting goal Standing firm against adversity, they reach your very soul The people stand behind these men, their hearts and minds are one They wanna share the destiny, until the job is done

Well this is the triumph of the will Well this is the triumph of the will

History books are written by liars, it's not often that you read you're true

If they don't want you to know about something, they keep the facts from you

Some now say that Marx was great, and communism's good

What they don't tell is that Marx is in Hell and his flag is drenched in blood

We are the vanguard, the blood and the honour, the troopers of freedom and light

Government pressure, the scum on the streets, the communist media we fight

Remember places, traitors' faces, they'll all pay for their crimes All of their lies will someday die, well I told you six million times

Ian Stuart once expressed his opinion on the matter of the holocaust bluntly: 'I think it's one of the best "Fairy Stories" of all time and I'll bet that Hans Christian Andersen is turning in his grave at the fact that he didn't invent it.'22

Interview with Ian Stuart, fanzine The Truth at Last no. 9.

'Fire Power' is inspired by the 1978 book of the same title by Chris Dempster and Dave Tomkins, two British mercenaries who fought in the Angolan Civil War for the anti-communist FNLA against the Cuban-backed communist MPLA. They were led by ex-Para Costas Georgiou, the infamous 'Colonel' Tony Callan, who ordered the summary execution of 14 of his men for cowardice. Captured by the MPLA, he was put on trial for murder, found guilty, as was to be expected, and executed. 'Fire Power'

salutes Callan's fight against communism:

He went to Angola, now, in '76
Some signed up for riders, and others just for kicks
Communism was a major threat
They must stand against it, the scene had now been set, and I said...

Firepower, directed at the reds Fighting as the people slept safely in their beds

Callan was leader, he hated the reds
And when it was over the Marxists called for his head
The media all over the world now, they all are the same
Anything they can do to help the left-wing gain, they'll do it

And I said...

Death to communism, death to communism

Death to communism, and all its evil ways

Red flag is burned

'Campaign in the East' recounts the events of the Eastern Front of World War II between Nazi Germany and the Soviet Union: Operation Barbarossa, the German invasion of Russia; Operation Typhoon, the German offensive of October 1941 to capture Moscow, which was 'defeated' by some of the worst weather experienced in decades and stiffening Soviet resistance, which is not mentioned; the German defeat at Stalingrad; Operation Bagration, the Soviet Summer offensive of June-August 1944, 'the most calamitous defeat of all the German Armed forces in World War II,' which brought the Soviets 'onto Poland's plains'; and lastly the Soviet drive on Berlin.

Three songs down and Ian Stuart was not yet finished exposing the evil threat of Communism, in fact all things left-wing. 'The Wheel Goes Round' vilifies Student Unions and students, often on the left of the political spectrum, who are viewed as traitors to their country and people. 'Red Flags Are Burning' has a venom about it not experienced before:

Red flags, May Day, there's gotta be a better way
Red tanks, mass graves, red liars always get their say
Cos the only good commie is a dead commie, it's about time we
learned
That the only time our people are gonna taste freedom's when the last

Elsewhere, the title track 'No Turning Back' reaffirms Ian Stuart's commitment to the cause. 'Fortress Europe,' a term used by the Nazi propaganda machine to describe the heavily fortified coastline of Nazi-occupied Europe, celebrates European strength, spirit, steadfastness and courage in the face of 'strong and cruel enemies' and urges Europe 'don't give in now,' presumably to Communism. Three cover versions round off the album, two of which are listenable, even enjoyable. They are 'Behind Blue Eyes' by the Who and 'It's a Hard Road' by AC/DC. The 'unloved' third cover version is 'In the Ghetto' by Elvis Presley, which has been literally covered to death.

The next offering from Rock-O-Rama was the Skrewdriver *Warlord* LP (with catalogue number RRR 85). The line-up for this recording was Ian Stuart on vocals, Mac on guitar, Merv Shields on bass and John Burnley on the drum stool. Influenced by American heavy metal band Manowar, Ian Stuart enlisted the help of Ken McLellan

and Paul Burnley to sing chorally. Again the Croydon studio did not deliver the goods and *Warlord* lacks the sharp production of the previous three Skrewdriver albums. Likewise, the front cover artwork by a Swedish fan called Hasse, depicting a Norseman and a World War II German King Tiger tank,23 lacks the quality and impact of the previous three albums.

The tank might even be a Panther tank, even if the machine gun on the sloped front armour is located in the wrong position.

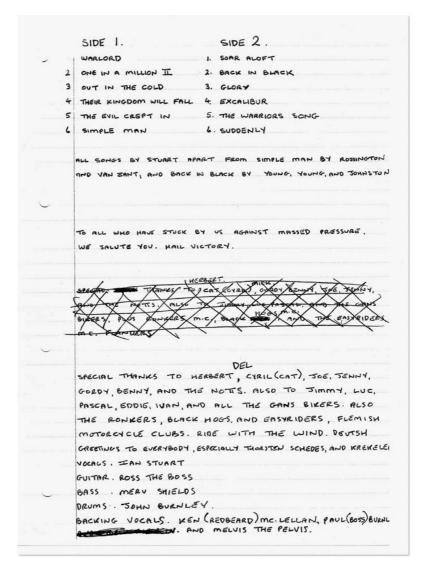
Warlord only features 12 tracks, of which two are covers, 'Simple Man' by Lynyrd Skynyrd and 'Back in Black' by AC/DC. Lyrically, *Warlord* was loaded with Ian Stuart's trademark themes: white warriors past and present, freedom of speech and thought, loyalty to race and homeland, and honour. More specifically, 'One in a Million II,' whose title was undoubtedly inspired by the Guns n' Roses song of the same name, talks of the Waffen-SS:

Into battle, a fearless man
Been around since the struggle began
Saw it all through the worry and pain
Fought hard in every loss and gain
He did it all for his people
He stood and fought against the evil

One in a million, he battled so hard One in a million, leader of the guard One in a million, he battled for you One in a million, his honour is true

'33 was the Order's start
Ten thousand to begin the guard
Clear the streets as the troopers march
Storm columns ready to start now

They marched from tyranny to freedom
The people with the hero there to lead them



Ian Stuart's layout for the back sleeve of the Warlord LP

Now they're ready to give their all They can hear their forefathers' call Death will march at their right hand Victory will be the black bands' Marching for a Europe of the people And at their head their gallant leader

The origins of the Waffen-SS can be traced back to the formation of *SS-Stabswache Berlin* in March 1933 under the command of Josef 'Sepp' Dietrich, who had personally hand-picked the 117 men for this new 'headquarters guard,' whose primary role was the guarding of the Reich's Chancellery. This guard evolved into Leibstandarte SS Adolf Hitler (LSSAH), the very first and perhaps the most well-known unit of the Waffen-SS.

By the end of the Second World War, the Waffen-SS had become a truly European army and acquired a reputation for loyalty and self-sacrifice. The 'black bands' refers to the cuff titles worn by the soldiers of the Waffen-SS. Lastly, Hitler's invasion of Russia in 1941, the so-called *Drang Nach Osten*, Drive East, was portrayed by the Nazi propaganda machine as a European crusade against the scourge of Communism 'for the freedom and unity of Europe.'24

Nazi propaganda magazine Signal.

'Glory,' which starts with the rallying cry 'Deutschland erwache!' [Germany awake!], also a popular Nazi song, celebrates the band's first concert in Germany in the small town of Nieheim on 17 June 1989 to over one thousand skinheads:

It took us twelve hours since the journey began
Until we finally came to the Fatherland
Dortmund City was the rendezvous
Proud German comrades doing what they could do, and now...

Bring back the glory of Deutschland Bring back the glory of Deutschland

We travelled with comrades across the north We went to do a concert for the people's cause And now a thousand heartbeats beat as one German-British friendship it will carry on

'Excalibur,' which was the legendary sword of King Arthur given to him by the lady of the lake, awaits the return of a King 'for the sake of our people' in times of trouble, thereby fulfilling the age-old prophecy. The album closes with the fatalistic 'Suddenly,' which was oft overlooked until the death of Ian Stuart, becoming a 'self-penned epitaph,' as seen in this excerpt:

One day if suddenly, I'm forced to take my leave Will you still carry on with the things that we believe? One day if suddenly, they take my life away Will you still be fighting to win a bright new day?

Rock-O-Rama Records followed *Warlord* with the *No Surrender! Volume 3* compilation LP of British and American bands (catalogue number RRR 86). The British bands were, in order of appearance, the Croydon Criminals, Brutal Attack, Skrewdriver and Sudden Impact.

The Croydon Criminals, a pseudonym for Sudden Impact, contributed one song, 'White Slags,' whose lyrical content must have been deemed legal by the lawyers employed by Rock-O-Rama otherwise it's very doubtful that it would have seen the light of day on vinyl. Anyway, legal or not, the crude and racist lyrics condemn race mixing, often described by nationalists as a 'sick perversion' debasing the white race.

Brutal Attack offered up two very strong rock-oriented numbers. The memorable 'Tomorrow's Dream' is a song of hope for the future:

I can see the old man living in yesterday And I can see the young man trying to make his way Both are buried in sorrow they sit and dream of a new tomorrow Both are buried in sorrow they sit and dream of a new tomorrow And I, I understand
My heart bleeds for my land
And through the mist I see the light
And I won't give up the fight
No I won't give up the fight

Can you blame your neighbour for giving up the chase All these years of sweat and labour looks like it was all a waste Come take heart my friends and let's fight this to the bitter end Well let's take heart and we'll fight this to the bitter end

So listen to these words now make sure you listen good Don't you run with the rest of the crowd make sure your understood Together we can realise tomorrow's dream, believe me it's nearer than it seems

Together we can realise tomorrow's dream, believe me it's nearer than it seems

Ending with the portent 'Crystal Night,' 'Who Owns Who,' the second song from Brutal Attack, identifies the Jews and their global conspiracy as the culprits of British working-class decline (and perhaps of Palestinian misfortune). Of note is that 'Who Owns Who' 'borrows' a couple of lines from the Clash song 'The Equaliser,' which appears on the album *Sandinista!*:

See the world you have built with shoulders of iron See the world it's not yours say the stealers of Zion

Side two starts with two songs by Skrewdriver, which do not appear elsewhere on vinyl. 'Victory shall be ours,' proclaims 'Judgement Day.' The second song is a cover version of Guns n' Roses' 'One in a Million' with some minor lyric changes. When the original was released in 1988 the lyrics caused great controversy, although lead singer Axl Rose has argued, and some would say not very convincingly, that they described his experience of getting hustled in a Greyhound bus station.

Sudden Impact close the compilation LP with one original, the mediocre 'God of Thunder,' and one cover, Elton John's 'Saturday Night's Alright For Fighting,' which is truly a crime against vinyl. 'God of Thunder' invokes Thor and his mighty hammer to 'come to Europe to set the white man free' and 'track down these commie wolves.' That is poetry!

Sudden Impact's second album of 1989 on Rock-O-Rama Records was the truly appalling *Rock & Roll Rebels* (catalogue number RRR 88). The front cover artwork, a photograph of the group armed with guitars, motorbikes and a scantily clad woman, is boringly clichéd, misjudged, lazy and plain horrible. The 11 tracks of thinly produced heavy rock, complete with long and wailing guitar solos, are awkward and tiresome. Indeed, the final track 'Anthem' is one long guitar fest. Not only does this album have more than its fair share of throwaway material, but the lyrics, delivered in a style that grates, are for the most part not convincing and definitely not inspired. For example, take some of the lyrics to 'Tonight':

Got to choose between good and evil Got to chose between black and white Got to choose between strong and feeble Got to fight for your rights tonight There is worse! Perhaps the only highlight amid this lyrical absurdity is 'Til Your Dying Day,' which recounts Adolf Hitler's suicide by gunshot on 30 April 1945 in his Berlin Bunker, with the Red Army less than five hundred metres away:

With a steady hand he takes the gun that lay before him
He holds the swastika one last time this is his moment of glory
With a tear in his eye he realises he's now alone
His once great empire has crumbled before him, but his memory will
live on

As he takes his life he sees a vision of power and glory
Of how he tried to save his race it's not just another story
As the life fades from his body he knows he's not in disgrace
He knows his death has come at the right time as the Reds begin to invade the place

Then comes a spoken word part: 'I promise in the Hitler Youth to do my duty at all times in love and faithfulness to help the Führer, so help me God, 'til my dying day.' Thankfully, Sudden Impact would not release another full-length LP and their 'dying day' was not far off.

Complaints and Street Rock 'N' Roll Records

By now, there was a growing sense of dissatisfaction from bands and punters about Rock-O-Rama Records and their subsidiary labels like White Power Records. Not only was artwork for the record covers being doctored, but the records would not play without skipping or jumping. The solution, according to Lenny of Squadron, was to give the actual vinyl a quick polish before play.25 Mr. Sheen or any other furniture polish was recommended! And yet there was never one word of complaint from Ian Stuart about his record label. He remained loyal to the record label which had remained loyal to him.

Fanzine Last Chance no. 8.

Rock-O-Rama Records continued the 'great rock and roll swindle' with subsidiary label Street Rock 'N' Roll Records. Between 1988 and 1991, Street Rock 'N' Roll Records released 61 singles by nationalist bands from around the world. Disappointingly, all singles only featured two tracks, few had new material, and most, if not all, came in a generic company black and gold paper sleeve with a hole cut in the centre to expose the label. The singles look cheap. Some labels are indistinguishable. However, the following records released in 1989 are worthy of note because they featured exclusive songs or versions of songs by British nationalist bands unavailable elsewhere:

- •SR 3: Vengeance Vengeance / I Don't Wanna Know 7" (1989)
- •SR 5: Vengeance Fight For Your Life / Working Class Hero 7" (1989)
- •SR 23: Sudden Impact God of Thunder / We Are the Road Crew 7" (1989)
- •SR 24: Croydon Criminals White Slags / When the Boat Comes In 7" (1989)

The four Vengeance songs were lifted from the 1987 'Fight For Your Life' studio demo.

'We Are the Road Crew' is another Motörhead classic covered and massacred by Sudden Impact. As for 'When the Boat Comes In' by the Croydon Criminals, you might be forgiven for thinking that it's a Skrewdriver cover version, but it's not. However,

both songs carry the same message of hope for a better future, starting with the repatriation of all coloured immigrants:

So when we rid our land of all this scum Clean out all the cities and destroy all the slums Hang all the leaders that let them in Then help to make our nation strong again

No Remorse — See You in Valhalla LP and The New Storm Troopers LP

See You in Valhalla, the second studio album by No Remorse, was released by RAC Records (catalogue number RAC 5), yet another Rock-O-Rama Records subsidiary. Many of the songs that appeared on this LP were first recorded as demos in August 1988: 'What's It All About?', 'See You in Valhalla,' 'A Price to Pay,' 'Son of Odin,' 'Take What's Ours' and 'Invisible Empire.' This demo also features 'Bring It Back' and a new version of 'The Sword of Defiance.' No Remorse was now a four-piece with a new line-up of Paul Burnley on vocals, Mark Vince on guitar, Gary Smith on bass and Rob Emes on drums. New drummer Rob used to play for a skinhead band by the name of the Skrews, originally from Bracknell in Berks, who had supported London punk band Chaos a couple of times in and around London. Gary Smith was a keen scooterist.26

Interestingly, official No Remorse newsletter *The Winning Hand* spring 1996 notes: 'Gary [Smith] featured on the covers of these LPs [See You in Valhalla, The New Stormtroopers and Blood Against Blood] but the bass was played by Mark.' The possibility exists that this was the result of a dispute between Paul Burnley and Gary Smith who would later play with a rival version of No Remorse.

The two live photographs on the back cover were taken at their London concert held on Saturday, 26 November 1988. The extensive thanks list on the back cover is virtually a who's who of the RAC scene. Singled out for special thanks are previous No Remorse band members Archie, Stew and Sean Heywood, as well as Ian Stuart for the tune to 'Invisible Empire.' See You in Valhalla lacks the power of the demos recorded in August 1988 and the bite of This Time the World; the production is not as polished and the lyrics, while still provocative and aggressive, are not quite as 'hard-hitting,' even though the repeated use of the word nigger in 'The Invisible Empire' might suggest otherwise. And yet, curiously, the use of the word niggers in the original lyrics to 'What's It All About?' was toned down to darkies.27 The reason for this may have been Rock-O-Rama Records, which 'censored' artwork and lyrics that might contravene the law. Nevertheless, the difficult second LP, which saw the band honing their sound to be much more rock, features a number of standout tracks and there's no doubting the quality of them.

The line 'When you let in the niggers, did Britain die that night?' on the demo version of 'What's It All About' became 'When they let in the darkies, did Britain die that night?' on the album version.

The title track, perhaps the best on the album, conveys again the idea of three generations of white warrior, who died fighting for the love of his race and nation; the

Norse Man, the Waffen-SS soldier and the skinhead. Indeed, according to one review of this LP, 'the title track has some really gripping words and underlines the band's dedication to the cause of salvation of our race and country.'28

Fanzine The Truth at Last no. 12.

'Clive Sharp' pays tribute to 'yet another victim of the red disease' who was murdered in May 1979 and urges the use of force to smash communism dead 'wherever it raises its ugly head.' The Leeds-based *British News* saluted the memory of the 19-year-old British Movement activist Clive Sharp, 'the first victim in the continuing struggle against communism.'29

British News issue no. 50, 1979.

'Hold On South Africa' extends support to white South Africans and in particular to the AWB (in English the Afrikaner Resistance Movement) facing outside pressure 'from every nation around the world' and from within from the Marxist ANC. The song ends with the chant of 'Hang Nelson Mandela' to the tune of 'Free Nelson Mandela' by the Specials. 'My Homeland' celebrates the eternal bond between a person and their country of birth and the feeling of pride for one's homeland. The upbeat rock 'n' roll of 'What's It All About?' condemns the multi-racial education system, which promotes racial equality at the expense of the whites:

Boy of seven off to school Equality is the golden rule Forced to mix in multi-racial stench Communistic preaching is so intense

Tend to the Asians, tend to the blacks
They don't give a damn for the Whites at the back
No individuals, production line
Whites can't develop, to me that is a crime

The second side starts with 'Son of Odin,' which promotes strength over weakness, and bravery over cowardice. Moreover, the song might serve as a rallying cry to join the cause in one last battle fought by brave and noble warriors of the white race against the forces of evil: communism, capitalism, the Jews, and CND. Interestingly, Paul Burnley did not believe in Odinism, but thought that 'there is a lot in Odinism that is good for the cause.' 30 He would always maintain that 'race is his religion.'

Interview with Paul Burnley, fanzine Last Chance no. 9.

'Play the Winning Hand' evokes the determination of nationalists to continue fighting until the end, despite the powerful forces of the establishment allied against them. 'Daily News' is an anti-media rant with such lyrics:

So many news stories
They don't want you to know
'Cause if you knew the truth
They're afraid their blood would flow
But look behind the scenes who owns the press
Maxwell, Murdoch created this mess

So what of British Justice? What about the truth? Their papers full of lies They can't back up with proof There's Zionists in the media, they control your lives Corrupting many people, fill 'em full of lies

Robert Maxwell, a Czechoslovakian-born Jew, was the head of Mirror Group Newspapers, which published the *Daily Mirror* and a host of other newspapers. Australian-born Rupert Murdoch is a media magnate and the founder, chairman, and chief executive officer of News Corporation, whose most famous British publication is *The Sun* newspaper. In 1994, the renowned English dramatist Dennis Potter, who was terminally ill with cancer, which he named 'Rupert' after Rupert Murdoch, said of Murdoch: 'There is no one person more responsible for the pollution of what was already a fairly polluted press.' With a tune written by Ian Stuart, the album's finale 'The Invisible Empire,' an old Ku Klux Klan moniker, celebrates the violent and omnipresent white-supremacist organisation, whose membership at its peak in the 1920s exceeded four million. Well known for its anti-black ideology, the KKK later adopted anti-Jewish, anti-communist and anti-immigrant slants, as evidenced by the first verse:

Hello and welcome to the invisible empire
Gather around as we light this fire
People listen to me I will tell you the score
Too many immigrants, we don't want any more



Invisible Empire Knights of The Ku Klux Klan



IMPERIAL WIZARD I W. Farrands

INTERNATIONAL OFFICES Box 700 Gulf, N.C. 27256

> The Office of The Grand Dragon Realm of the United Kingdom Invisible Empire Knights of the Ku Klux Klan

14 MAY 91



Greetings! I have great pleasure in confirming our recent telephone call, by informing you that the screening procedure you initiated some time ago has cleared you for entry into the Invisible Empire Knights of the Ku Klux Klan.

I would like to take this opportunity express our regrets for any inconvenience that has been caused by the process taking so long, but we make no apologies for our screening procedure it is very thorough.

It is necessary that we meet all members before they join and therefore, as discussed in our telephone call, the last stage of your application is an interview. The date of your interview has been set for Saturday 18th May 1991. The arrangements are set out below. There is one detail missing from the interview arrangements and that will be revealed to you on the day by telephone.

You will see that our arrangements are quite complex. I hope that you will realise that we take security very seriously and if you are successful in joining us, I am sure that you will regard your security as important as we value ours. Also during the day of the interview, you may be a little nervous. I hope you will meet this challenge, for if you can not find the courage, then alas you would have no part in the Ku Klux Klan anyway.

The arrangements are on the next page, which does not include any mention of the name of the organisation so that you may safely carry the sheet with you.

YOU MUST FOLLOW THE INSTRUCTIONS TO THE LETTER. PUNCTUALITY IS VITAL. THE ARRANGEMENTS WILL NOT WORK IF YOU ARE AT THE APPOINTED PLACE LATE, EVEN BY 5 MINUTES.

Finally you are warned not to reveal the arrangements to anyone and that applicants that do not turn up for interviews are very rarely given a second chance.

Good luck, this is your first step on an adventure you will never forget.

CLASP - CABARK

For God, Race and Country. Grand Dragon Realm of the United Kingdom Invisible Empire Knights of the Ku Klux Klan.

British skinhead joins the Invisible Empire Knights of the Ku Klux Klan

No Remorse followed up See You in Valhalla with The New Storm Troopers LP. Recorded in London in February 1989, The New Storm Troopers finally surfaced on RAC Records (catalogue number RAC 8) over a year later in April 1990. The line-up was unchanged from See You in Valhalla. The front cover artwork, a drawing of the band dressed in brown shirts and Doc Martens, leaves much to be desired. The music is much more rock-oriented.

The album kicks off with 'The New Storm Troopers Religion' which portrays skinheads as the new storm troopers, in the image of the Brownshirts of the SA, 'with the strength of mind and strength of fist' street-fighting for Britain and race, a white revolution if you will. 'Britain Awake,' with perhaps the most annoying slide guitar solos, urges white people to acknowledge the threats to their kinfolk, their nation and their way of life from immigration, multi-racialism, the media, the state and the politicians, and then make a stand before it's too late:

Illegal aliens are flooding in
And Britain is now a human bin

Britain awake, Britain arise
Don't believe the media's lies
Britain awake, Britain arise
Don't turn your back on your racial ties

The elderly walk in fear
They try and turn our children queer
Women are mugged and nothing's done
There's not enough work for everyone

They forced our kids to mix with blacks
They stabbed our people in the back
Patriots stand condemned
And if we don't act soon it will be the end

The catchy 'Keep It White,' or 'Keep It' as it appears on the cover and the record label, is in a similar lyrical vein to 'Britain Awake':

See it on the TV sets, see it on the streets Degrading sights of Aryans, Groveling at the black man's feet Forced to mix at jobs and schools, We really have no say, Well you can keep your racial suicide, I'll do it my own way...

Keep it White (x4) You know it's right (x4) So let's keep it white

Was it a communist plan to enforce integration? They're screwing up our neighborhoods And bringing down our nations We're spitting out the lies you've fed Your brainwashing won't work We refuse to integrate on the street or at work...

Don't forget who built this land,
And don't forget who rules,
Let's show the blacks where they stand
Expose the liberal fools...
Let's spread the rebel's call
Let us all unite,
Save our British nation,
And fight to keep it white...

'Living Nightmare' recounts the rape of the young girl on her way home from the Skrewdriver and No Remorse gig on 4 June 1987 and how the justice system failed her when the judge threw the case out. Paul Burnley's solution is the restoration of the death penalty and, in particular, death by hanging:

Just like a family, protecting its kin We must be strong and we must win We must act now, if we have a hope We must act now, restore the rope I said restore the rope!

No Remorse proclaim their loyalty to race and nation time and time again with the likes of 'Race Is Our Religion,' which is not advertised on the album sleeve or the record label, undoubtedly the 'handi-work' of Rock-O-Rama; 'Racial Crusader' or 'Crusader' as it appears on the cover and record label; and 'White Warrior's Prayer,' which also invokes Norse gods Odin, Balder and Thor and Goddess Freya to 'guide us through this racial war.'

'No More Brothers' War' claims that the Second World War was a tragic 'Brothers' War' where Europeans were duped into fighting one another to serve the profit-making interests of the Jews. The result was the needless slaughter of millions of whites, an outcome they pledge never to repeat, as well as the division of Germany and the flood of immigrants into Britain:

It was a brothers' war, a senseless battle Millions of white men, slaughtered like cattle What was gained by so many slain? Zionists laugh, soldiers die in vain

No more brothers' war, we ain't going to listen to your lies no more

A great German nation divided and destroyed Britain's full of immigrants, millions unemployed The only ones to gain are the masters in the East It was a fight for them, not a fight for peace

Third Reich days are history
Surrounded by lies surrounded in mystery
White civilization is it dead and gone?
The war's well over, but what have we won, I said, what have we won?

The knockabout 'We Play For You' celebrates that No Remorse, a 'one hundred percent National Socialist skinhead band,' are not part of the multi-racial music industry and 'don't play for no red students, no Jews and no homosexuals.' 'They Stand Alone' urges the oppressed Palestinians to 'take back their rightful land' and condemns Israel, described as 'a nation built from German bread,' receiving 'billions of dollars' of American aid 'never to be repaid.' The last verse of 'They Stand Alone' claims that the Jews created, financed and installed the demonic evil of communism in Russia:

NO REMORSE



WHITE MAN AWAKE!

BCM BOX 5103,

No Remorse flyer, circa 1988-1989

Sympathy for Israel while Palestinians die Worldwide news media forbidden to ask why Headquarters of Satan build up in the East It's a Zionist creation a beast to end all beasts!

Once asked what he thought about Israel, Paul Burnley simply replied: 'We think Israel is an illegal state and should not be recognised.'31 The last track, a cover version of 'House of the Rising Sun' by the Animals, is a shocking waste of vinyl space.

Interview with Paul Burnley, French fanzine One Voice.

No Remorse also planned to release a double A-side 7" single of 'Bring It Back'

and 'What's It All About? (Extended)' through Rock-O-Rama. The band stated that 'Bring It Back' is about 'scum like the bloke who was let off after raping his daughter, all these scum, including the judges, should be hung, that's why we think that the rope is the answer, bring it back!'32 This single was never released. Another demo version of 'Bring It Back' was recorded in 1992 and later released on the No Remorse *Rare Remorse* CD.

Fanzine The Truth at Last no. 12.

Concerts

In April 1989, Sudden Impact played the Marquis of Granby, Burslem, Stoke-on-Trent. Bass player Flubs regarded this as their best gig yet: 'The crowd were really good and the atmosphere was brilliant.'33 They were supported by a band called the Alcoholic Beverages, who were sporting Skrewdriver, Sudden Impact and Blood and Honour T-shirts, which offers a strong clue as to the political leanings of the band members as well as the band as a whole. Notably, Ken McLellan of Brutal Attack attended this one. Interview with Flubs, fanzine *Pride of the North* no. 4.



The Alcoholic Beverages — Marquis of Granby, Burslem, Stoke, April 1989 (picture taken by Moonie)

Skrewdriver played a number of concerts during the summer which were billed as the 'Break the Chains Tour.' Skrewdriver were due to play Antwerp in Belgium on April 19, but it did not happen. [The reason is not known to the author.] The next stop on the tour was the city of Eskilstuna in Sweden on April 30. Against a backdrop of growing protests started by the local press and fuelled by a personal appearance from Gerry Gable of Searchlight, the concert did not go ahead as planned. Peter of Swedish nationalist fanzine Vit Rebell, who organised the concert, had this to say about what happened:34 'The concert was quite good. Three hundred or more turned up from Sweden, Finland, Germany and England. Three hundred is a lot as only eight million live in Sweden. The Anti-fascists from England (Searchlight) tried to stop the gig. They told the police that 'Nazi leader Ian Stuart was in Sweden to inspect his troops.' This really scared the police and they even called in extra police and had the military on reserve. This in turn scared the people who owned the concert hall. So they refused to hire it to us. But a second hall was found and the concert was held in Sweden's capital Stockholm instead. The most popular song by Skrewdriver was, of course, 'Land of Ice'!'

Interview, fanzine British Oi! no. 16.

The support bands were Dirlewanger, Commando Pernod and Pro Patria. For the

past seven years, Skrewdriver had played a large part in the life of Micke, the singer of Pro Patria:

I was born in 1963 in Eskilstuna. My background was middle-class patriotic. In 1982 I started to listen to punk and skinhead music through the radio programme *Ny Våg*. I was into Skrewdriver, the 4-Skins, the Last Resort, and the Anti-Nowhere League. Such great music! I went to my first punk gig in my hometown in 1984. Two years later, I got into the Nationalist skinhead scene because I agreed with its realistic political views. That same year, I attended my first skinhead gig; I went with friends to see Ultima Thule at Sodertalje and came away greatly impressed. In 1988, I formed Pro Patria with my brother Thomas, Micke S, Joakim H and Johen W. It was such a privilege to play with Skrewdriver in my hometown. The crowd liked us, not as much as Skrewdriver though.

Pro Patria appeared on the *Nordland* compilation LP released in 1989 by White Power Records (catalogue number WP 9). They contributed three tracks: 'Fosterland,' 'Född Vit,' and 'Kånga Ner.' Each member of the band received 20 copies of the album as royalties to do with as he wished.





Skrewdriver continued with the tour and were due to play Antwerp again on May 5. Again it did not happen. [Again the reason is not known to the author.]

Unity Productions organised a number of gigs in 1989 featuring Skullhead. On Saturday May 6, Skullhead, Violent Storm, English Rose, Close Shave and Guttersnipe Army played Loughborough, Leicestershire. Violent Storm went on last, but only managed to play two songs before a stroke of bad luck ended the night; the gig was stopped after a speaker fell onto a member of the audience. One review of the concert clarified: 'However, this was a pure accident so don't believe any media lies you may have heard. This gig was totally trouble-free.'35

Review, fanzine *Unity* no. 3. Violent Storm, English Rose and Guttersnipe Army may have played Loughborough the week before on Saturday, 29 April. However, the gig is unconfirmed. Moreover, the same three bands playing the same location one week apart would surprise greatly.

On Wednesday, May 10, Lionheart were due to play a gig in Rochdale, but again the author does not know if it went ahead. 36

Letter to Moonie from Jon Hickson, 1989.

On Saturday, May 13, Skullhead and Close Shave played Consett, County Durham to raise money for charity.



On Saturday, May 27, 'The Main Event Chapter 2' concert went ahead despite the shenanigans of Andrew Benjamin and Cutdown. Booked to play at a 'premier London venue' were Skrewdriver, Brutal Attack, No Remorse, Sudden Impact, Squadron and French National Socialist skinhead band Bunker 84. Lionheart were asked to play, but in the end had to decline. The concert was ticket-only and tickets were only available via mail order from the British Performance Company operating out of a London post office box. There were two hundred seats available for this concert, situated on the first floor of the venue, priced £10 per seat. Standing tickets were priced at £7.50. The concert was widely advertised by Benjamin despite warnings from Blood and Honour. Over 1,200 tickets were sold.

To ensure that this concert went ahead, the location of the venue in West London remained a very closely guarded secret. Ticket buyers were told to meet at Speakers Corner, Hyde Park between 5 and 6 p.m. where they would be redirected to the venue. Concerned about the security arrangements at Hyde Park, Blood and Honour told the concert organisers to inform those who had bought tickets that Hyde Park was no longer going to be used as the redirection point. Benjamin sent out new redirection point instructions. They were not received by all. Alea iacta est.

The re-direction point is no longer at Hyde Park. Visit the Cutdown shop at 40 Riding House Street, London, Wl, on the day of the concert to be told where the new re-direction point is.

Surprisingly, the British Performance Company advertised: 'We have booked three venues for the night, all under different names.' Left-wing activists were able to discover the location of the three venues, who, when told of the true nature of the booking, promptly cancelled. One of the venues was Camden town hall, the headquarters of the 'loony left' Camden council, not far from where Ian Stuart was living! It had been booked under the name of the International Music Exchange for an event to 'enhance good relations.' Little wonder that *Blood and Honour* would later state: 'The organisers had booked ridiculous halls in ridiculous places.' Because of

Benjamin's choice of venues some have doubted his intention to see the concert through to the end. And yet the British Performance Company guaranteed, yes guaranteed, that 'in the unlikely event that this concert is cancelled, they shall refund all monies paid for tickets, immediately!' No money was ever refunded and nor was the £800 deposit Benjamin had handed over to Camden council who gave it to Searchlight instead.

The cancellations were not known by the bands until all was revealed by the national press on the day of the concert!37 Blood and Honour stepped in and, by midafternoon, had found a venue, the Red Lion pub in Gravesend, situated in northwest Kent, which cancelled a wedding reception to accommodate the concert. Then again Blood and Honour had paid three times the booking fee!

'Council blocks far-right concert in hall booked under false name,' *The Guardian* 27 May 1989. Speaking about the cancellation of the booking, council leader Tom Dykes declared that 'we want to make it absolutely clear that fascists are not welcome in this country.'

Unaware of the new redirection point instructions, some concertgoers turned up at Hyde Park and were met with violence. Anti-fascists hunted them down ruthlessly until six o'clock when the police arrived in numbers. A left-wing publication even states:38 'Such was the fierceness displayed on this occasion that one Red Action member, a Joe Pesci character, personally intervened to bring to a halt a beating being dished out to one lone skinhead. To do otherwise, he felt, ran the risk of it ending in a fatality.' *Blood and Honour* magazine would later claim that a 15-year-old girl was badly beaten up.

Beating the Fascists, Sean Birchall, page 159.

Anti-fascists also attacked a coach from Nottingham packed with some 50 skinheads, smashing a rear window. The skinheads never made it to the gig and were attacked again on the way out of London at traffic lights near Great Portland Street station. Both sides threw bottles through the broken window of the coach. One of those on the coach later concluded: 'It had been an eventful day to say the least.'

Redirected to Euston railway station, Posty Rob recalls one red attacking them with a large broom. One person grabbed the broom off him and started to have a go back. The police intervened and pushed the leftie away.

The concert went ahead. Skrewdriver, Skullhead, Brutal Attack, No Remorse, and Squadron played, albeit short sets. Bunker 84 did not play; the guitarist and drummer had quit the band days before the international concert. The concert passed off peacefully. The police remarked that the crowd were well-behaved. One review of the concert ended with: 'The true meaning of never surrender shows through.'39 Nevertheless, many fans were left disappointed and disgruntled at not making it to the hastily arranged venue. Some had travelled all the way from Europe and North America for the concert. The bands would later admit that they had made a mistake 'agreeing to do the Main Event gig for outside businessmen.' And yet, Squadron regarded the Main Event as one of their favourite gigs ever and so did Moonie from Tewkesbury: Ibid.

The Main Event 2 was probably my favourite gig. We went up on the coach with some nationalist friends from Gloucester, who didn't normally go to gigs with us. We then went to Carnaby Street to find out what was going on. There were loads of other skinheads hanging round and the police were moving everyone on. It was great walking round London and seeing the panic in people's eyes, singing 'Nigger' by No Remorse. I remember at one point we walked past the South African embassy and they were shouting 'fascist' at us. We laughed and told

them we were Nazis. We went to the pub for a drink and to wait to find out where the gig was. Eventually we found out where it was, took the tube to a Main Line station where British Rail had laid on a train on to the gig. When we arrived, there was a massive line of skinheads and nationalists walking to the venue. We got in and managed to get onto a table where we watched the gig from. I remember going to the toilet, coming back and finding that the table had collapsed. All the bands played well and I particularly liked Skullhead, a favourite of mine who I hadn't seen before. On the way back to London we got matey with some Italian skinheads, who let us stay in their flat in Chiswick. It really was a great gig, probably the most nationalists I'd seen in one place, a real classic, up there with Swiss Cottage and St. George's day in Newcastle.

Jim the Skin also has fond memories of the Main Event 2:

The tickets had been purchased weeks before by mail order. Meeting mates at Hammersmith, as this is where I was living now, we travelled up by tube to the newly relocated Cutdown shop in Riding House Street. When we got to Cutdown there were about two hundred skins sitting about drinking in the warm sun. On talking to them reports were that another redirection point at Hyde Park Corner had been overrun by reds who were attacking anyone who looked remotely rightwing. That'll do for us as we headed that way opting to take the bus instead of the tube. At Hyde Park there was about three hundred reds who didn't see us on the bus, however we did reds who were away from the main pack giving out leaflets. We were off the good old Routemaster, punched them all over and were back along Oxford Street before they could mutter Das Kapital. Back at Cutdown we regaled everyone with our dare-doing before everyone moved onto the second redirection at Euston Square where we were greeted by around one thousand skins headed by Nicky Crane. Just a side note, it's funny how the reds didn't bother attacking us here. We waited here for about an hour. Our ranks swelled to about 1500 before we marched off to our destination which was still under wraps. I must say it was a good feeling to be in such a big group of like-minded people. Also there was no bullying of non-whites from what I saw. Anyone who didn't like what they saw got off the tube, which was everyone! Off at London Bridge and directed to get trains to Gravesend with us picking up people all the way. The cops just didn't know what to do as there was too many of us. Once at Gravesend then a short walk to the Red Lion public house. However, at the Red Lion the numbers were so vast that it was a fight to get in. In the end the checking of tickets was given up on (I still have mine intact) and it turned into a free-for-all with everyone desperate to see their favourite band, Skrewdriver. Inside was a mass of heaving sweaty bodies all vying to get a good view. It was a fantastic show of strength and showed how far Blood and Honour had come in just a short time. I remember speaking to Ian Stuart at a KKK swearing-in ceremony in Morley, Leeds and he told me that if he was allowed he could fill the Albert Hall and I believed him, he would have. Going home was just as uneventful as going to the gig with not a lot happening apart from making new acquaintances from Rostock, Germany that I ended up staying with a few times.



Police intervene at the packed Main Event.

A German skinhead over for the concert wrote down his experiences for a fanzine:40

Der Nahkampf no. 1, 1989.

On Saturday 27 May we first went shopping in Carnaby Street and then went to the Cutdown Shop in order to ask where the meeting point was because the Reds were running an enormous demonstration against the concert and Skrewdriver. There we learnt that we were to meet at 5 o'clock at Euston Station to which we went and met all the other skinheads from Germany. The whole place filled with more and more German skinheads, so that we numbered around 100-150 skins from Germany. We were joined by more skins from other countries. At 5 o'clock two members of Skrewdriver Security turned up and told us where the venue was. The whole mob entered the underground station and at that moment the English Bobbies came and arrested several people, but most of us reached the life-saving underground. The funny side of it was that the Bobbies naturally caught up with us and brought the whole mob to London Bridge Station, from where we went on by train. After more than an hour we reached the spot where the concert was due to take place. The mob, which certainly consisted of 300 skinheads from all countries on the face of the earth, was stopped by the British police less than 200 metres from the pub (where everything was due to take place) on the basis that the concert hall was already too full. After a further 20 minutes, this disaster was also sorted out and the bald-headed mob pushed on to the hall, where the stewards wanted to stop it getting into the room. Nevertheless incited by the first sounds of the music, the skinheads who were there simply stormed into the hall.

Inside the hall there was a scorching heat and the first band, called Squadron, had just stopped playing. But it quickly went on again, as Skullhead then climbed onto the stage. The band from Newcastle played a number of hits and was accompanied the whole time by shouts of 'GERMANY.' The singer then thanked the fans who were there by singing 'No More Brothers' Wars.' The next one on

the bill was No Remorse, who was also well-received by the audience. Many of the hits were played and also they gave their best effort with three songs from their latest LP. Then Brutal Attack came onto the stage and the singer transformed the hall into a witches' cauldron, which seemed to boil over. By contrast, forget most of the other bands there, as Ken threw himself into each and every song and excited the audience with small unintended acts, [for example] by throwing his T-shirt into the crowd. Simply divine!! After such a good show, I thought Skrewdriver would find it difficult going, but not at all. Ian Stuart and the other members of the band took over where Brutal Attack had stopped, and they transformed the hall once more into a boiling, steaming witches' cauldron, in which one was nearly suffocated by the heat. Skrewdriver played for a long time, ending with all of the old, great hits such as 'White Power' and 'Free My Land.' The crowd reared up for the last time and the hall seemed to explode and then the concert came to an end as well, and the crowd, who were damp with sweat, moved along to the special train, which the police had laid on to bring the large mob back to London.

Arriving back in London, the police carried out a ticket inspection! That same night, anti-fascists attacked Cutdown with sledgehammers. Once inside, they destroyed much of the stock with acid.

Undeterred, Skrewdriver continued with the remainder of their 'Break the Chains Tour,' playing Nieheim, Germany on June 17 with Endstufe, Commando Pernod, Werwolf and Kahlkopf to an audience reported as over one thousand. One of the German bands insisted on headlining, but the organisers refused so they attempted to blow Skrewdriver off the stage. They did not succeed. Ross wound the crowd up all afternoon by chanting: 'We won the war.' The tour then took Skrewdriver to Durham on June 24 with Skullhead and English Rose,41 Staffs on Friday June 30, and lastly Nottinghamshire on July 7. The last date of the tour actually turned out to be a disco at the Mundy Arms in Ilkeston, Derby, which was managed by the parents of Cat Dee, who 'was well known in the area and had been a skinhead for the best part of his life,'42 Key Kurner of Skullhead remembers with a smile the time Ian Stuart 'did a gig up Consett and the PA wasn't up to scratch so he spat his dummy out the pram and smashed his expensive Les Paul guitar against the wall. It broke the neck of the guitar. The gig stopped there and then so we just went on the piss. We spent most of the night having his life for being a brat. He eventually saw the funny side of it...' Skrewdriver played County Durham twice. The first time was this gig. The second time may have been between January and March 1990 (footnote 2, Chapter 1990). No other details are known about these gigs.

Moonie attended this 'concert.' He recalls the venue was a pub managed by Cat's parents, but not the name of the pub. Cat's parents actually managed the Mundy Arms, Ilkeston, Derby, and later the Red Lion, Heanor, Derby.

On Saturday, July 22, Skullhead and Brutal Attack played Newcastle. Chad reviewed this gig for his fanzine:43

Fanzine Pride of the North, no. 4.

Lodge in Newcastle, we eventually met up with other skins and punks who were to attend the gig. Around 200 people turned out including Fluff of Close Shave. At around 8 p.m. Skullhead finally hit the stage with a superb opener, 'The Way It Is' and went on to sing other new and old songs including 'White Warrior,' 'Blame the Bosses,' 'Look Ahead' plus many more. Skullhead were at their best and the crowd loved them, especially when Kev Turner blasted to them that they weren't part of 'Counter Culture.' They were a white band singing for unity and supporting Blood & Honour. Skullhead's set lasted for about three-quarters of an hour and what a fucking set they played. After a delay of around 15 minutes Brutal Attack hit the stage, with Ken yet again blasting out the best in him, you could tell by the crowd's response that this band many had come to see, some of them even danced right through their set. The real crowd-pleaser came halfway through with 'The Return of St. George,' by this time the dance floor was heaving with bodies everywhere, the crowd sang along with Ken to almost every track they played, which was good to see and hear. Well the end of the night was coming closer, but everyone left half pissed but happy while Ken and Kev together sang the last numbers, mainly 'White Power' by Skrewdriver. After the gig many were to go to a party being held in Kev's hotel room (well we were meant to but couldn't find the bastard place). All in all a great night out, well worth the journey, definitely the best gig I'd ever attended...

On July 29, Skullhead, No Remorse, English Rose and Violent Storm played Loughborough. Chris Hipkin, the editor of popular skinzine *British Oi!*, reviewed the gig for *Unity* fanzine.44 No Remorse, who he had not seen before, left a lasting impression on him: 'No Remorse, as soon as they appeared on stage, received cheers and White Power salutes and were highly received by the crowd. The crowd themselves went wild with No Remorse classics such as 'This Time the World,' 'Bloodsucker,' 'See You in Valhalla,' 'Son of Odin,' and the really popular track 'Tree of Life,' which was a funny but good sight, which had skins bopping about to it. Also well received was 'We Play For You,' a strong and great song denouncing 'Sell Outs' and saying that No Remorse will stand true and loyal to their cause. No Remorse played a marvellous set and considering it was the first time I'd seen them I was really impressed. Can't wait till I see them again.'

Fanzine Unity no. 3, 1989.



On Saturday, August 26, Skullhead and Violent Storm played Consett. Filmed, the gig was made available on video through Unity productions and Violent Storm.

The Midlands now became a popular haunt for Skrewdriver, who played the Central Club, Burton-on-Trent, Staffs, on Friday, 1 September. MJ had travelled up from London for this one. The photos he took of this gig remind him of a brief conversation with Ian Stuart: 'The Burton gig was on a Friday and Ian Stuart was still living in London then and was drinking in the Ship in Croydon the next day. There was a German skinhead who was asking about Skrewdriver doing gigs and Ian said he'd just missed one the night before. I butted in and showed them pictures I had already developed from the previous night's Burton gig and I'd done two sets. Ian offered to buy me a beer if I let the German guy have a few pics to make up for missing the gig, which worked out fine for all of us. Ian did seem to go out of his way to keep fans of the band happy. He would usually stop and pose for a photo with anyone who wanted one.'



Pete B. saw Skrewdriver play the Central Club in Burton-on-Trent twice. A bomb threat briefly interrupted the second gig. Pete: 'The Central Club was more like a working men's club. The stage backdrop was a Western theme because they did a lot of country and western nights there. The bomb threat came on the second gig, can't remember the date of the second gig but it wasn't that long after the first one. The police came and said they had received a call that a bomb had been planted. I don't think they took it seriously because the venue wasn't evacuated and the gig went ahead. The turnout for both gigs was really good with it being a Friday night, I don't know the exact numbers, but the owners did say they never had so many people in the club and were buzzing. Sadly the bomb threat finished the club as they had not got the appropriate licences, a real pity because it was a good venue.'45

According to Trevor from Dunstable, on the night of the bomb threat the bands playing were Skrewdriver, Skullhead and Lionheart. This has yet to be confirmed by a second source. The possibility exists that the first gig at the Central Club was on Friday, 30 June as part of the 'Break the Chains Tour' which advertises a gig in Staffs. Moreover, 30 June was a Friday and both gigs at the Central Club were on Fridays and Pete recalls that the second gig 'wasn't long after the first' and two months only separate 30 June and 1 September.

On Saturday, 16 September, Brutal Attack played in the East Midlands. Skrewdriver then played the Mundy Arms, Ilkeston, Derby, on Saturday, 30 September with No Remorse and Skullhead. Chris Hipkin, the editor of skinzine *British Oi!*, attended this one, albeit with a sense of trepidation. He explained:

The rumour mill went into overdrive after Ian Stuart led the split to form Blood and Honour and *British Oi!* stayed loyal to the NF and the WNC. I was accused of saying this and that about Ian, all untrue, and yet all the time I was hearing this and that about Ian from Derek Holland and others on the NF directorate. I wasn't that easily led or brainwashed as such and decided to ring Ian up. I rang and introduced myself. Ian was slightly cautious, I could hear it in the tone of his voice, but I'm glad to say Ian listened to what I had to say. He dispelled what I had been told, and seemed really genuine. He invited me to a gig in Ilkeston, Derbyshire with No Remorse in support. We briefly met that night, shook hands

and kept in touch from then onwards, I'm proud to say! I went with my fiancée at the time. She was quite heavily pregnant with my eldest daughter. We had a great night, enjoyed No Remorse, but I was really excited to see the mighty Skrewdriver live. They didn't let me down, a fast set of classics.

Twenty-year-old Paul L. also witnessed this concert. It was his first live taste of Skrewdriver, a band still shrouded in some mystery:

Aged 11 or 12 I got into 2 Tone and became a skinhead. I progressed from 2 Tone to punk and Oi. I loved the Clash and Blondie, especially Parallel Lines, which is still one of my favourite records. In fact, the first single I bought was 'Eighth Day' by Hazel O'Connor from a local newspaper shop which used to stock a selection of singles without record sleeves for 50 pence, which may have come from a jukebox. My first gig experience was Peter and the Test Tube Babies in Nottingham in '85/'86. They were great! And still are, although I do prefer their earlier stuff. More and more gigs followed. I used to go and see the Macc Lads regularly at Rock City, Nottingham. I saw the Angelic Upstarts at Mardi Gras in Nottingham when it kicked off after they denounced the right wing. The gig was eventually stopped. Little did the Upstarts realise the large number of nationalists in the audience. I got to know locals like Benny and Cat, who was as quick-witted as Ian Stuart and could also pull the birds at will, not like the rest of us! Sunday night was normally spent at the Red Lion in Heanor. Sunday really was the best night up here. There was a good crowd of between 25 and 30. Benny, Cat and I went to see Stiff Little Fingers at the Assembly Rooms in Derby not long before Skrewdriver played the Mundy Arms. On bank holiday weekends, similar to the skinheads down south who went to Brighton, we went to the seaside resort of Skegness in Lincs and it was here that I met and got to know Jonesy who later invited me along to the Skrewdriver gig. I didn't really know much about them, except that they were right-wing. That much was clear from what I had heard of them, which was in a mate's car and on a tape compiled by another mate for me. And yet I was not really into politics, but at school I had always wanted to play the Germans in the playground games and drew NF and swastikas on my exercise books. Anyway, the Mundy Arms was only some four or five miles away from where I lived. I went with a few local lads. Benny and Cat were there. The gig was brilliant. Jonesy introduced me to Ian Stuart who shook my hand. Soon after seeing Skrewdriver I bought their 'Back With a Bang' 12" in a second-hand record shop called Rob's Records in Nottingham, which was quickly followed by English Rose single 'Proud Nationalist Warriors.' There was something missing in my life at that time, Skrewdriver and nationalism filled it.

Merv Shields decided to leave Skrewdriver in September 1989. He explained his reasons for leaving the band as follows:46

Merv Shields, interview with Ainaskin, October 2011.

Ian had moved the Skrewdriver concept up to Derbyshire which I agree wholeheartedly with because of all the hassle he was getting in London. But the core fan base was always in London and the Home Counties and a lot of true believers thought that this was a cop-out. Also John, Ross and I were still based in London as were most of the Security. Gigs started being staged in Derbyshire, Nottinghamshire etc.... And as most of us were working and gigs up north tended to be midweek it took a toll on taking a Wednesday off plus a Thursday to

recover. So two days off a week on a low income. Rehearsals were still being held in London once a week but at the time I had a child on the way and decided to inform Ian that I would honour any forthcoming gigs for the next six months but feasibility in playing outside London was not an option I was prepared to commit to.

Convinced that the police would never leave him in peace until he was behind bars, Ian Stuart had decided to move to the East Midlands. He said of the incident which pushed him over the edge:47

Interview with Ian Stuart, fanzine Last Chance no. 12.

One day, a load of BNP supporters were attacked by IRA supporters. The police arrived on the scene and took all of the BNP supporters' names and numbers. They went around to their houses later on and asked them if they would testify in court to get their attackers charged. The only problem was that the police had made a mistake and thought that they were the IRA supporters. I was tipped off by these BNP people that they should say they saw me causing all of the trouble. Basically, if they hadn't got the IRA and the BNP muddled up they might have got away with the frame-up... So I thought that if this is what's gonna happen every time anything happens in London and I'm gonna get stitched up for things, I mean, it was time to go. I wasn't too bothered about the commies because they were arseholes, it's when the police started to try to stitch me up. There's not a great deal that you can do.

However, there may have been other reasons. He was definitely attracting the attention of Anti-Fascist Action and Red Action, who targeted where he lived, where he shopped and where he drank. He felt under siege. One left-wing publication alleges that Ian Stuart's 'personal breaking point' came at 9 a.m. one morning when he popped out to the local shops and was attacked by two men, one black and one white, who smashed a heavy wine bottle over his head.48

Beating the Fascists by Sean Birchall, page 165.

Posty Rob was sad to see him leave: 'Ian was very generous. He would give me money for diesel and money for doing the stall and then say take what you want. He certainly made sure you got something for doing it. I often took my stepson round to visit him in Kings Cross. He was always listening to the Rolling Stones or the Who on his record player. One time my stepson kept looking out the window, which overlooked rooms in a nearby hotel. Intrigued, I got up and looked out myself. 'Bloody hell Ian, you would not believe this, but two people are having sex,' I exclaimed. He got up to close the curtains, but had a sly look! He would often phone up. If the kids were jumping around and making a noise in the background, I would get him to help me shut them up. I would tell them he would crush their bones and drink their blood if they weren't good and then put them on the phone. He would play along and the kids would be quiet for the next half an hour!' His kids brought out a softer side of Nicky Crane who used to make cereal box toys for them! They amassed quite a collection of them.



1987 ticket for the 'White Knights Social Club' involving Ian Stuart

The fall of Cutdown

In the wake of the 'The Main Event Chapter 2' fiasco, Ian Stuart and Blood and Honour severed all ties with Cutdown, which was forced to shut its doors soon after. The Coigley family, who owned the premises, had decided to take legal action to evict Benjamin. The *Sunday Telegraph* of 2 July reported:

Dr Michael Coigley, who witnessed the full horrors of Nazism when he was among the first liberators to enter the Bergen-Belsen death camp at the end of the Second World War has won a court battle to prevent a shop he owns in the West of London being used as a base for self-avowed neo-nazis... Dr Coigley sought the court's help in evicting Mr Benjamin from 40 Riding House Street for a breach of covenant in his lease which debars the leaseholder from causing 'annoyance, nuisance, disturbance, damage or injury' to the landlord or his neighbours... On May 27th Cutdown became a gathering point for dozens of skinheads and neo-nazis from all over the world heading for an international concert in Gravesend. That night the shop was attacked by anti-fascists with sledgehammers. After a second attack on June 10, Dr Coigly's insurance company said his cover would be revoked unless he installed a watchman at a cost of £100 a day.

After Cutdown closed, Benjamin continued to run a mail order service from his home in Hendon, London. *The News of the World* of 2 July reported:49 'Nazi-loving Andrew Benjamin is making a packet selling vile souvenirs glorifying Hitler's holocaust. But angel-faced Benjamin, 23, hides a secret from his crazed customers — he is Jewish. And he told us defiantly: "If some people find what I do offensive, that's their problem." Benjamin even supplies young German skinheads with swastikas banned in their own country. And he organises rock concerts featuring British Nazi-

style bands. Benjamin was slammed by his brother Michael, 27, who said: "I'm a brother of Andrew, but it's just an accident of birth. I'm disgusted.""

Reporter Gary Jones, The News of the World, 2 July 1989.

Blood and Honour warned its readers not to send money to this 'Zionist-controlled business.' Admittedly Cutdown had been good for Blood and Honour at the start, but in the end the owner had started using them. Paul Burnley had harsh words for Benjamin and his way of doing business:50 'He was a right rip-off, even more so towards the end, and advertised things that never even existed. For example I had a lot of letters from people saying that they had ordered a copy of our new LP Nationalist Anthems which I had not even heard of! It turns out that he advertised it even though he knew it never existed and never intended to send anybody anything and to keep the money.'

Paul Burnley interview, *Last Chance* no. 8. Curiously, by his own admission, Cutdown were not that interested in No Remorse and only stocked one T-shirt.

Ever the businessman, Benjamin then turned his hand to the sale of explicit porn videos by mail order, but he could not yet put Cutdown behind him. One bootleg video, which he was warned not to sell, proved his nemesis. In December 1991 he was jailed for two months by Guildhall Crown Court for selling abusive and offensive material likely to stir up racial hatred.

Rebelles Européens

This Time the World had helped establish Rebelles Européens as a credible alternative to Rock-O-Rama Records. In this way, the French label, which essentially remained a one-man operation, became home to a number of up-and-coming British nationalist skinhead bands. Indeed, for some bands, the label became a permanent home. In 1989, Rebelles Européens released vinyl by No Remorse, Lionheart, Public Enemy, English Rose and Battle Zone.





This veritable 'feast of plenty' started with the first of two singles by No Remorse, the infamous 'Time Will Tell' 7" (catalogue number RE 45 11 89). Back to their outrageous best, the front cover artwork features a black-and-white photograph of Adolf

Hitler and on the back cover a photo of the band giving the nazi Salute! Lyrically, 'Time Will Tell' salutes jailed comrades, Hess, Hitler, and white warriors past and present:

Enoch Powell came not too soon
But his words just turned to doom
The train of freedom did not arrive
Now it's us who have to strive
Many men have been inside
But they come out with strong white pride
Rudolf Hess was still in jail,
It's so sick for a man so frail

Adolf Hitler, he did it all
But Satan's powers caused his fall
I wish the skinheads had their say
The new storm troopers of today
Like the SS and the Vikings
A sense of pride to us there is
Odin's guide, Odin's sword
A brave man's life, of Adolf Hitler's words

Yeah we've learned, learned from the past
And now were back, we're back with a blast
Today we stand one and all
Will we win or will we fall?
Destiny and time will only tell
A life of good or a life of hell
Some will win and some will lose
With us or against us, it's for you to choose

The B-side, 'Solly' (short for Solomon), is a venomous anti-Jewish rant, which makes joyful mention of Zyklon B:

Solomon's an average guy He works from nine to five But he's got more money than me He is the owner of a factory Solly! Solly always whines for pity He owns every bank in the city All his brothers are just like him Every one's as ugly as sin Now Solly's proud of all of his wealth And he is in the best of health Even though he survived the camps And his wife is a table lamp *Solly you poor little Jew, tell me boy what's the matter with you?* Solly you poor little Jew, don't you like it when your lies come true? Now we'll take a trip down memory lane This time we'll include the pain We're going to bring back Zyklon B

The second of the two singles by No Remorse was the 'Smash the Reds' 7" (catalogue number RE 45 12 89) which was dedicated to the 'The Jubilee Gardens Wrecking Crew.' The original choice of B-side, 'Sword of Defiance,' was dropped in favour of the more punchy and provocative 'Race Traitor.' The front cover artwork features a skinhead decapitating a statue of Marx 'branded' with the hammer and sickle on his forehead. Somewhat disappointingly, both songs had appeared previously on *This Time the World*, also released by Rebelles Européens. 'Smash the Reds' recounts:

A fight goes off, and people get hurt Skinheads attack a commie concert Look all around see the reds run One or two stop for a fight in the sun

Smash! Smash! Smash the reds
Commies get done by skinheads
The stage is invaded and drums start to roll
The Redskins get done and it adds to the toll
Four thousand reds, a variation of scum
And they haven't got the bottle when it's forty to one

Some three years after forming, Lionheart released their first single in the form of the excellent 'Better Dead Than Red' 7" (catalogue number RE 45 06 89). The line-up, according to the record sleeve, was Nana and Jaki on vocals, Sid and J.R. on guitar, Jon [Hickson] on bass and Daz on drums. The full-colour front cover artwork, drawn by Jaki, depicts Celtic cross grave markers engraved with the SS Runes, the Life Rune, the mirrored swastika and the Odal Rune. On the rear sleeve is a colour photo of Jaki, Nana and Icky outside Icky's house in Rochdale, Lancs.

Written by Icky, the anthem-like mid-tempo 'Better Dead Than Red' is a gloriously boisterous affair, complete with rousing and sing-along chorus, which slips in 'Sieg Heil.' 'Better dead than red' was an anti-Communist phrase which may have been first used in World War II to motivate German soldiers to fight against the Red Army to the end.51 'Boot Boys' on the B-side is listenable, but does not compare to the memorable 'Better Dead Than Red.' Curiously, one member of the band regarded the single as 'pretty dismal.'52 The single received a damning review from Canadian nationalist fanzine *Splendid*: 'It has lyrics that cannot be deciphered — the singer sounds like Colin Jordan being sodomized at the Nuremburg rally'! The band received two hundred copies of the single as royalties which they sold, mainly through mail order. Vocalist Jaki was thankful for the royalties, but the royalties mattered little. For her, 'it wasn't about the money.'

This phrase is well-known to those familiar with the war stories of Leo Kessler.

Interview with Jon of Lionheart, fanzine British Oi no. 14.

Rebelles Européens also released 'Asian Invasion,' 'The Fire Still Burns' and 'A New Beginning' from the 'Storm Troopers' studio demo on the *Debout! Volume 4* compilation LP (catalogue number RE 33 11 89). Again it was a case of better late than never because the band expected to appear on volume 3.53 'AIDS Victim' and 'Bring Back the Rope' off the same studio demo remain unreleased on vinyl.

Interview with Lionheart, fanzine British Patriot no. 6.

After the release of 'Better Dead Than Red,' the line-up of Lionheart changed to

Jaki on vocals, Col on bass, Jon on guitar and Andy on drums. Andy only drummed from April to June and was replaced by Phil. Then Col and Phil left and were replaced by Rex on bass and Neil on drums.54

According to the interview with Jon of Lionheart in fanzine *POTN* no. 4: 'We got rid of the bass player as he backed down from a gig the night before...' The name of the bass player is not mentioned but it may have been Col.

Lionheart played Stoke with Close Shave who complained: 'Our last gig in Stoke with Lionheart was shit as some of Lionheart's fans reckoned we were commies as we would not sieg heil. You've only got to see our LP cover to see we ain't commies.'55 The date and venue are not known to the author.

Interview with Close Shave, fanzine British Oi no. 13, 1990.

Public Enemy

Wanting to do something different, Paul Burnley of No Remorse decided to record as Public Enemy, the name of his former band. A prolific writer of lyrics, he had more than enough material for this one-off studio project. Public Enemy very nearly did not happen though, as Paul Burnley explained:56 'I was supposed to record with Shaun who was in No Remorse at the time, but he disappeared about a week before we were due to record. So someone told me to get in touch with Martin Cross (Brutal Attack). So I got in touch with him on the Monday, we had our first practise on the Wednesday and then we started recording on the following Monday. One practise and in...'

Interview with Paul Burnley, fanzine Last Chance no. 7.

This recording session spawned enough material for one single and one album, then again the single featured two tracks and the album only ten. Both the single and album were released by Rebelles Européens. Public Enemy certainly proved something different and the 'Waiting for the Storm' 7" set the tone, starting with the sleeve artwork. The front cover depicts marching brown-shirted SA men complete with swastika armbands carrying swastika flags and the back cover reproduces a photograph of a white skinhead 'interacting' with a number of dark-skinned individuals. Promo versions of this single exist with a colour photocopied cover with the addition of 'PROMO COPY / NOT FOR SALE' printed on both sides of the cover. Turning to the lyrics, the title track is reminiscent of the first No Remorse album, as seen by the following excerpt:

You, you know it's true
The race war is coming, closing in on me and you
Murder on our shores
We're going have to fight back for what's mine and yours

We're going to fight for our land, fight to the death Every white man to the last breath We're white and we won't run We'll get the aliens on the run The white fist will overcome We're just waiting for the storm to break

Uncompromising and provocative artwork and lyrics would become the infamous trademark of Public Enemy. The B-side is a cover version of Elton John's 'Saturday Night's Alright For Fighting,' which is marginally better than the Sudden Impact

version.

The album, titled *There Is Only One Public Enemy* (catalogue number RE 33 10 89), is much more of the same, although some of the songs sound under-rehearsed and hurried. Indeed, many lack a decent tune. This is not Martin Cross at his best. The drumming is very basic: Paul Burnley really should have called upon the services of a drummer rather than do it himself! The album also suffers from too many rough edges. Too much spirit, not enough polish, some might be tempted to say. Nevertheless, a few songs rock hard. They are 'There's Only One Public Enemy' and 'False Pretense.' The album front cover some might deem as highly offensive and provocative. So moving on swiftly, the album starts with 'There's Only One Public Enemy,' whose lyrics go for the proverbial jugular:

Too much scum, don't want no more
Here it comes, the race war
Find him in squalor in his dirty ghetto den
He draws unemployment benefit but he can't count to ten

There's only one Public Enemy, one community pest One who rapes white woman and one who mugs the rest

Forces young girls on the game controlling them with drugs All those who object get beaten by his thugs

Yes, most songs are in-your-face social observations and political statements. Song titles like 'Hang the Marxist IRA' and 'Forward to Victory' say it all. 'British Justice' sarcastically bemoans the seeming injustice shadowing the British judicial system: a young man is sent down for three years for fighting even though it's his first offense whereas 'an evil man' who has raped a girl walks free after the judge 'accepts Masonic signs.' The ballad 'For You' we will hear more of later. 'White National Socialist' is particularly noteworthy for its lyrics:

I live my life of ideology
I pride myself on racial loyalty
Without these things I'd have no identity
I reject multi-racial obscurity

White National Socialist
Proud to be and you could be
A White National Socialist
With honour and loyalty

I separate myself from this society I don't need their filth or their sociology I reject their plans I stay indoctrination-free I make my claim this is my country

We're looking for long-term victory Won't accept this governmental treachery Let's take back our rightful territory We'll beat our foes and show them no mercy

'To love your nation and to have pride in your race, and to put these two things before anything else' was how Paul Burnley once defined the ideology of National

Interview with Paul Burnley, fanzine Hammer of Thor no. 4.

Both the single and the album were greeted with great enthusiasm among nationalists. The album has since become very collectible, commanding a hefty three-figure price tag!

English Rose

After the release of Jonesy from prison in October 1988, English Rose played their first ever gig in January 1989 supporting Skullhead and Violent Storm and then released an eight-song demo tape, featuring the following tracks: 'Proud Nationalist Warriors,' 'For Race and Nation,' 'Ulster Awake,' 'Wasting Away,' 'Uprising,' 'Pervert Scum,' 'Take Vengeance,' and 'We Won't Listen.' Blakey, the drummer, considered 'Ulster Awake' to be their best number, describing 'how the people of Ulster and Britain should stick together and smash the IRA scum.'58 For Jonesy, 'Take Vengeance' was about 'the coppers that oppress us because we are skinheads.'59

Interview with Blakey of English Rose, fanzine *Last Chance* no. 2. Interview with Jonesy of English Rose, fanzine *Unity* no. 1.

The demo, however, was nothing more than a band practice and few labels showed interest, except for Rebelles Européens in France, who offered them a record deal. Accordingly, English Rose entered the recording studio for the first time and recorded a single for Rebelles Européens, which featured two tracks, 'Proud Nationalist Warriors' and 'Wasting Away' (catalogue number RE 45 14 89), said to be limited to 1,000 copies. Jonesy and the band were quite happy with the recording, although they would later admit it was very basic. The same could be said of the lyrics, which are very basic and rather uninspired. The lyrics to 'Proud Nationalist Warriors' are:

Proud nationalist warrior, he's standing strong Fighting for his country where he belongs With pride in his race and pride in his land Proud nationalist warrior is gonna make a stand

Proud nationalist warrior, he's standing strong Proud nationalist warrior, this is where he belongs Proud nationalist warrior, he'll always fight Proud nationalist warrior, he's proud to be white

On the streets with his head held up high Fighting for his country until the day he dies He's a loyal warrior to the nationalist fight Nationalist warrior, he's proud to be white

He's a warrior fierce he's fighting for his cause Showing no mercy, showing no remorse Fighting for his future and his country's pride From a nationalist warrior you can never hide

He loves his land and wants to set it free From the scum on the streets in our society Keep out of his way because the weak will fall The warrior will rise and he will take all The song, like the sleeve, promises that the warrior fighting for the white race will have his day. Vocalist Jonesy explained the two songs on this single as follows:60 'Proud Nationalist Warriors' is about the White warrior who stands proud and fights back for his race and nation. 'Wasting Away' is about the skinhead way of life and how a skinhead is locked away not for his crime but for his appearance and his political views.'

Interview with Jonesy of English Rose, fanzine British Oi! no. 12.

Despite its shortcomings, the single was well-received. Jonesy and the band were encouraged by the response to the single, which they knew they could improve upon. Among those thanked on the sleeve are 'Gaël and Rebelles Européens for making this single possible.' Arguably, few other record labels would have entertained the opportunity to release something so basic.

Interestingly, when Oi band Section 5 played the Marquis of Granby, Burslem, English Rose did a few songs with the bassist of Section 5. [The date of this gig is not known to the author.]

Battle Zone not Battlezone

The Essex-based nationalist band formed at the end of May 1989 and later named Battle Zone was very much the brainchild of Alex Ellul and J. Alex Ellul was well known on the scooter circuit and his picture had even appeared in the pages of *Scootering* magazine. He would later take over the reins of *Last Chance* fanzine from Jonesy of English Rose. After J recruited Scouse and then Raf, the initial line-up of the band became Alex on vocals, J on bass, Scouse on guitar and Raf on drums. Raf, who was J's mate, was the only one in the band who was not a skinhead.

With the exception of Alex, all had served time in previous bands and wanted to do it again. Aged only 14 or 15 and still at school, J, Scouse and Raf had played in a local band by the name of Todayz Kidz, who recorded a demo and played a few gigs, supporting the likes of Blitz, Brutal Attack, the Lurkers and Colchester punk band Special Duties. They may have even played the prestigious 100 Club. They split up in 1983 without releasing anything on vinyl.61 (Battle Zone would later record 'Victimised' by Todayz Kidz.) The band cited their influences as the 4-Skins, early Angelic Upstarts, No Remorse and Evil Skins from France.

According to the interview with J and Alex of Battle Zone in fanzine *Last Chance* no. 4, 1990, Todayz Kids nearly did a record with Oi and punk label No Future Records, but the reasons why the record never quite happened were not elaborated upon.

In July 1989, while recording a demo of two tracks at Studio Adelaide in Maldon, Essex, the band also came up with the name of Battle Zone. It has no significance whatsoever. Chosen out of a dictionary, they thought it sounded good for a skinhead band. The demo was sent to Rebelles Européens in the hope of securing a deal. The response was favourable and the two tracks from the demo were released as the 'Way of Death' 7" (catalogue number RE 45 15 89). The front cover artwork by Sue Thompson (whose picture appears on the back of the second single) of the grim reaper carrying a scythe in one hand and holding a globe of the world pierced by a syringe marked 'drugs' broke the mould of vikings, more vikings, Nordic gods and bland band photographs.



Battle Zone demo tape inlay

Despite some crisp production, the songs lack interesting and memorable tunes. 'Way of Death' delivers a strong anti-drugs message whereas 'Nation of Sorrow' continues the RAC tradition of 'urging people to open their eyes to the red threat,'62 of taking the fight to the reds and of celebrating pride, that is white pride and skinhead pride:

Interview with J and Alex in fanzine Last Chance no. 4, 1990.

A nation of sorrow a nation in debt We're never going to see a red sunset We fight to win this is our only chance The only way of winning is with a nationalist stance

The more we are the stronger we get We're going to rid our country of this communist threat Spreading our message live and loud Patriot, skinhead, we stand proud

To join our battle you must awake We're fighting for our future's sake Red wedge equals red oppression Show them who's right, teach them a lesson

Fanzine *British Oi!* praised Battle Zone as the 'new generation of nationalists speaking out for the cause' and gave the single a glowing review. It does not deserve the plaudits it received from *British Oi!* Then again Chris Hipkin and Alex were good friends. Nowadays Alex has little that's positive to say about the single: 'I like the songs, but the lyrics are a bit embarassing now. I didn't really believe in what I was singing. I don't like the sound and would have preferred a more gruff voice. Also most people didn't catch that RAF used a drum machine. He could play drums though, because he used to rehearse with us. I really can't remember why we decided to use a drum machine. Maybe something to do with the studio?'

Battle Zone received two hundred copies of the single as royalties. They were sold

with a lyric sheet done by Alex, who also sent lyric sheets to Gael for the other copies, but he does not know if Gael included them or not.

Remarkably, 'Way of Death' received airplay one Sunday on BBC Radio Essex, who mentioned that Battle Zone were a skinhead band with a record contract. Very surprised, the band later commented: 'No doubt if they knew our politics we would be banned.' And yet, curiously, the band never regarded itself as political:63 'As far as politics are concerned, we do not class ourselves as a political band because we do not actually sing about 'politics,' we do not sing about manifestos, elections or 'politics,' but what we do sing about is our view of life. Now if that means that we sing about immigrants, drugs, gays, etc... we do! But we also sing about less important things like just being a skinhead or having a laugh and things like that. I suppose that we could be labelled a racist, fascist, right-wing band and realistically that's what we are. Each individual member has his own similar views and opinions, from nationalism to patriotism.'

Interview with Battle Zone, fanzine Last Chance no. 10.

Battle Zone suffered a number of line-up changes before the end of the year. Scouse emigrated to the States and then, just as the band was starting to establish itself, Raf left due to political differences and a lack of interest. Cliff Warby of Condemned 84 expressed an interest in drumming for the band, but he had already made plans to move to the States. And so Trev took over behind the drum kit, Leon came in on bass and J moved across to guitar. Leon, who had no political commitments, was another one of J's mates. He also knew Trev from school.

Drummers would continue to come and go, but J, who had been there from the very start, played on with Battle Zone until 1992, which is all the more surprising given that he was not extreme right-wing or national socialist. He was, however, according to Alex, 'an old-school British bigot not unlike Alf Garnett.' Lastly, pissed off with the continual rift between the 'Third Positionist' skins, Battle Zone decided to back the 'Unity' movement.

Lionheart — A New Beginning LP

Some records are so bad, they are good. Sadly, this is not the case here. A New Beginning, the debut album by Lionheart, transcends all levels and adjectives for the word terrible. Truly it's a worthy contender for the worst album in recorded history. The front cover artwork of Vikings landing from a long ship is okay, but would not win an art prize. Moonie from Tewkesbury and his good friend Paul were thanked on the back cover, much to his surprise.

Poorly produced and mixed, the drums are too loud and the guitar almost nonexistent except for the lead breaks. Worse still and embarrassingly for all those concerned, who shall remain nameless, the musicianship on display here is poor. This album should never have left the confines of the recording studio, yet alone been pressed onto vinyl. French label Rebelles Européens was responsible for committing this particularly heinous vinyl crime (giving it catalogue number RE 33 14 89). Vocalist Jaki acknowledges that the album could have been so much better:

The first album was recorded in the same studio as everything else, which was in Whitworth just outside of Rochdale. I hated the first album. The drummer was all out of time and so the guy in the studio sequenced it with a drum machine which sounded awful. He had just set up the studio and didn't really know what he was doing. And I had said that I wanted to be there when they mixed my vocals, and then they went and did it when I was on a late shift at work and I was horrified. My words were: 'You've made me sound like Kylie Minogue with those effects'!

The lyrics are uninspired, although they demonstrate the band's National Socialist credentials, most notably 'Communism Kills' and 'Jochen Peiper,' the Waffen-SS officer who made a name for himself while serving with the 1st SS Panzer Division Leibstandarte SS Adolf Hitler (LSSAH) in Russia and then on the Western Front. 'Jochen Peiper' was written after Jason lent Jon Hickson the book *S.S. Peiper: Life and Death of Jochen Peiper* by Leo Kessler. Again the band received copies to sell. However, this is an album to avoid, even for the curious.

For National Socialists, 1989 marked Adolf Hitler's 100th birthday and to celebrate the occasion Rebelles Européens released the *100 Birthday* compilation LP (catalogue number RE 33 16 89). Of the ten bands on show, three were British and they were, in order of appearance, Public Enemy, Lionheart and No Remorse, contributing 'National Socialist,' 'Communism Kills' and 'Six Million Lies' respectively. Disappointingly, all three contributions had already appeared on vinyl and yet the album sold out quickly, no doubt because of its splendid cover and its subject matter. This album is for completists only and above all for those with 'deep pockets,' having now become a highly sought-after collectible.

The Klansmen

Inspired by friends who had one foot in the rockabilly scene, Ian Stuart decided to branch out musically to appeal to a new and seemingly captive audience. He named his rockabilly side project the Klansmen. With the help of Jon Burnley on drums, and double-bass player Graeme Grant and the young guitarist of top pyschobilly band Demented Are Go, Ian Stuart recorded the 'Johnny Joined the Klan' 12" and the *Fetch the Rope* LP which were both released on Klan Records, yet another subsidiary label of Rock-O-Rama Records.

To protect the identity of the participants, the Klansmen assumed the stage names of Jeb Stuart, Bones, Jed Clampett and JB Forrest. Jed Stuart and JB Forrest were Confederate Army officers during the American Civil War. This concept was not totally original. In the mid-1960s country singer Clifford Trahan started to record racist and pro-Klan songs under the pseudonym Johnny Rebel, which was a slang term for a Confederate soldier in the American Civil War.

Housed in a glossy picture sleeve of the Ku Klux Klan burning a cross, the 'Johnny Joined the Klan' 12" features three songs. The title track is a cover version of Chuck Berry's 'Johnny B. Goode' with reworked lyrics, which was well received when played live by Skrewdriver. 'Arkansas Air,' which speaks of going 'to burn a fiery cross,' is also pro-Klan, joyfully concluding 'With the fire in the air of Arkansas oh the white man is the boss.' 'Napalm in the Morning,' whose title was probably inspired by the famous line 'I love the smell of napalm in the morning' from the film *Apocalypse Now*, sides with those who went to war in Vietnam to stop the spread of communism and criticises the weak leaders who lost the war, the traitors who took to the streets to protest and actress Jane Fonda in particular:

The traitor was an actress from an acting family
She was happy to be filmed on red artillery
The anti-Marxist pilots, they'd fallen to these guns
With this obnoxious traitor, she thought the script was fun
It's always best, if we fight for the west, until we learn
The flags must burn, unless we stop the Marxist falling
We will all smell Napalm in the morning

In July 1972, Jane Fonda had visited Hanoi, North Vietnam, making a number of radio broadcasts denouncing American political and military leaders as 'war criminals.' She was also photographed visiting a North Vietnamese army anti-aircraft gun and fraternising with the gun crew. And if that was not obscene enough, she then sat on the gun still laughing, smiling and applauding. The trip and the propaganda pictures of her encouraging North Vietnamese soldiers to fight against 'American Imperialist air raiders' outraged many Americans, even those opposed to the war. She would later regret and apologise for the anti-aircraft gun pictures, stating that this incident was 'a betrayal of American forces,' but many American servicemen past and present still regard her as a traitor of the worst kind.

Provocatively titled, the *Fetch the Rope* LP (catalogue number KLAN 6) is more of the same, featuring seven original compositions, two cover versions and one instrumental simply titled 'Dixie.' The front cover sports a Confederate flag, a symbol of Southern pride, defiance and rebellion, which has also become to many the quintessential symbol of White supremacy.

Most of the lyrics revolve around various aspects of the American Civil War and its aftermath told from the Confederate perspective: the fight for independence and the pain of defeat, the raiders who were treated as 'outlaws' by the Union and hunted down like dogs, the arrival of the infamous Carpetbaggers from the North at the end of the war who sought personal profit and political power by exploiting the plight of the conquered Southern Whites, and the birth of the Ku Klux Klan to combat the prevailing lawlessness. However, the social commentary 'Reich 'n' Roll' and the cleverly crafted, almost poetic 'Faith, Hope and Charity,' which denounces Marxism, would not be out of a place on a Skrewdriver album. 'Gook's Ears' is a rather strange tale of an American soldier who signs up for a second tour of Vietnam in order to win a bet 'who could collect most gook's ears.' Finding himself back home, he opens up a curio shop selling the very same gook's ears. Lastly, as befitting an album portraying the high hopes and deep sorrows of white people in the Confederacy during and after the Civil War, the cover versions are the pro-Klan 'Stand Up and Be Counted' by Johnny Rebel and 'White Trash' which appears on the concept album *White Mansions*.

The Klansmen's *Fetch the Rope* LP and 'Johnny Joined the Klan' 12" were so well received by the rockabilly fraternity that Ian Stuart decided to head back to the studio in Croydon to record a follow-up. This time he was assisted by members of psychobilly band the Krewmen.64 The result was an album called *Rebel With a Cause*, which was also released in 1989 by Klan Records (catalogue number KLAN 7). Like the previous releases by the Klansmen, 'Rebel With a Cause' fuses together rockabilly, Klan and Confederate imagery and lyrical content, but with a new added ingredient of biker. The front cover artwork of a Confederate soldier riding a '70s-style Harley-Davidson chopper named 'Dixie' together with the Confederate battle flag was by Nicky Crane. There are two different versions of the back cover. The first has a gold sticker on with the correct track list. The second has no label and 12 tracks, adding 'Southern Belle' and 'Gone With the Breeze' which do not appear on the record.

Interestingly, after leaving Demented Are Go, Graeme Grant played with the Krewmen, although the exact dates of his comings and goings are not clear.

Harder-edged with a rock sound, some of the songs would have been better served by Skrewdriver rather than the Klansmen, who once again appear with the stage names of Jeb Stuart, Bones, Jed Clampett and JB Forrest. The ten songs clock in well under half an hour and include one instrumental, 'All Robed Up,' as well as one cover version, 'Whiskey Rock-A-Roller' by Lynyrd Skynyrd. The lyrics hold no surprises and require no explanation. All things considered, *Rebel With a Cause* has its moments, but it lacks the inventiveness and the spark of *Fetch the Rope. Rebel With a Cause* did not mark the end of the Klansmen. They would ride again!

Gods of War Volume 2 compilation LP

White Power Records 'joined the party' by releasing another comp LP of unreleased material by home-grown bands No Remorse, Vengeance, Brutal Attack, Skrewdriver and the Klansmen, as well as by Italy's Plastic Surgery and Germany's Boots and Braces (catalogue number WP 7). While not as strong as Volume 1, Volume 2 still remains essential. The 'God of War' featured in the front cover artwork is Odin riding his trusty steed, the eight-legged Sleipnir.

No Remorse present two songs, which are nothing more than average when compared to the high standard of their recent output. The first, 'No Freedom,' explains, quite predictably, 'there is no freedom in this country' whereas the second, 'Backstabber,' really needs no explanation. Next up are Vengeance, who offer for enjoyment 'Pride of Pain,' which is mistitled and should read 'Pride and Pain.' Lifted from their second demo, it's not as abrasive-sounding as the material on *Forward Into War*. The lyrics are full of fight, unity and hope for the working class.

'Rising' is the better of the two Skrewdriver contributions and sounds as though it was recorded at the same time as *No Turning Back*. The song remembers 'comrades from the past,' proclaims 'their sacrifices will not be in vain' and offers hope that 'what has been can be so, once again.' The slower-paced 'We Can't Be Beaten,' a Rose Tattoo cover version, is yet another celebratory song of standing shoulder to shoulder, fighting to the death and eventual victory against all the odds. The Klansmen cover Skrewdriver songs 'White Power' and 'Tomorrow Belongs to Me' in their own unique rockabilly style.

Gods of War Volume 3 compilation LP

Volume 3 of the *Gods of War* series followed that same year (catalogue number WP 10), featuring once again the likes of Brutal Attack, No Remorse, Skrewdriver and the Klansmen, as well as vinyl debutants Squadron and New Glory from America. This time not all of the material on the album was unreleased. The Skrewdriver contribution was the two songs from 'The Showdown' 7", which 'had come and gone' all too quickly. Nevertheless, this album is worth finding.

Brutal Attack start the vinyl proceedings with 'Gods of War,' proclaiming 'we gain our strength from the Gods of War,' before moving on to the solid enough 'The Hungry and the Hunted,' which lacks a punchy chorus. The defiant lyrics manage to mix the fight against communism with Norse mythology:

I am so hungry but I'm afraid They will devour all that stands in their way I'm hunted down like any wild beast And it's on my blood that they want to feast

You can crush my body but never my will My spirit will never stay still Forever free in Valhalla I roam In the hearts of the lords that I can call my home So now Satan take heed of my song
If you think you've killed the flame then let me tell you you're wrong
Together we're strong together we're stand
To keep the red disease far from our land

For Squadron, like Sudden Impact before them, their first appearance on vinyl had been a long time coming. After yet more comings and goings the line-up that eventually got to record was Lenny on vocals, Jim on guitar, Brad on bass and Tom on drums. As previously mentioned, Len/Lenny had replaced vocalist Shok, who had left the band in 1988. Tom, a former member of the Belsen Horrors, was helping out after the departure of original drummer Rob in early 1989.65 Neville, a biker, would replace Tom that October.

Another source states that Rob was away on holiday on the weekend of the recordings for 'Gods of War.'

Squadron deliver two songs of very basic, raw punk and gruff vocals full of menace. The socially conscious lyrics are no-nonsense. Jim explained 'Time for Change' as follows:66 'It's about all the rapists and child molesters and why the death penalty should be brought back.' When Lenny sings 'change the law they should be hung' he meant every word. 'Behind a White Mask' denounces race-mixers who 'hide behind a white mask.' The song was actually written about the former drummer of the Diehards/ Brutal Attack, who in the words of Squadron 'turned into a Nigger-lover.'67 The lyrics also promise retribution when the race war comes:

Interview with Squadron, *Blood and Honour*. Interview with Squadron, fanzine *Unity* no. 6.

When the race war comes you're gonna pay the price You're be sorry for your twisted way of life Time's running out because we know what you are You're filthy scum and your card is marked From the ruins of our land we will build a new nation Pure white and no race traitors
There will be no room for filth like you
The race war has started and there's fuck all we can do

The two tracks by No Remorse, 'We're Back Again' and 'Up 2.3.4.,' are standard fare. The lyrics are tame and uninspired. The Klansmen contribute two new upbeat and catchy rockabilly numbers, 'What Happened' and 'The Men Who Fly the Flag,' which sound like they were recorded by the first incarnation of the band.

In October, No Remorse played the Rock Garden, Covent Garden in London as Storm Thrower.68 The gig was recorded for release but after playing a new song for the first time it kicked off and the venue refused to give Paul Burnley the live recording, well initially that is, because one song eventually turned up on the *Rare Remorse* CD by Midgard.

Unconfirmed.

On Saturday, 28 October, Skullhead, Brutal Attack and Close Shave played Consett, Co. Durham. Organised by Unity Productions, the redirection point given was the Coach and Horses pub.

On Saturday, 11 November, the Belgian Division of Blood and Honour was forced to cancel the scheduled Skrewdriver and Brutal Attack 'private concert' in the town of Puurs located in the province of Antwerp. Three Dutch friends ventured across the border for the concert in Belgium, but events quickly spiralled out of control as Franky

recalls:

When we drove into Puurs we saw armed soldiers. There was nobody on the streets and people were staring through their windows. Instantly I knew something was wrong but Skrewdriver had played there before without problems. I got out of the car and knocked on a window, asking what was going on. A woman told me it was all because of us, skinheads! Back in the car I told my mate to drive off, but a soldier had already spotted us. He told us to stop, but we just gave him the finger, turned the car around and drove out of town to the highway. No luck there! The police had the highway blocked and put guns to our heads. Out of the car, pants down, hands on neck, face on the road. It went so quick. Before we knew it we were in a police bus on the way to the station. Once there the three of us were thrown into a cell with two English guys, Dave and Steve from Redhill. Later more Dutch friends of ours were pushed into the same cell. It was only a small cell with one bed, so we stood shoulder to shoulder against each other for hours. When they released us we had to drive to the Dutch border escorted between military and police cars. Once over the border they gave us back our passports and papers, no charges, but a paper declaring us 'unwanted citizens' in Belgium for 24 hours! What the fuck? I was told later that the authorities had called in the army after they stopped a car of armed French skinheads. They had handguns on them and also a rifle in the car! Crazy French...

On Saturday, 2 December, Skrewdriver and Skullhead played the Victoria Club, Ilkeston, Derby. The venue was changed at short notice from the Mundy Arms to the Victoria Club. Paul L attended this local concert. The rock 'n' roll-themed club, remembered for the 'front of a classic or vintage car sticking out of the wall,' was run by Tony White, a member of the BM, who also owned or part owned a shop in Nottingham called 'Boy,' which sold leatherwear.



On Saturday, 9 December, No Remorse played a RAC concert in Verona, Italy organised by the Veneto Front Skinheads. *Blood and Honour* reported:69 'Staged in an old fortress, first on were the popular Verde Bianco Rosso who played a fast impressive set covering the Skrewdriver song 'Europe Awake.' Next on were the powerful Peggior Amico who rocked the 300 patriots present. After a short break the Power Skins played a short popular set. Finally No Remorse hit the stage and roared into a great set lasting around 90 minutes. The set included 'Smash the Reds,' 'This Time the World' and 'See You in Valhalla.' They also played a couple of tracks from their new LP *Blood Against Gold* which were received very well. All in all a great night and another step towards European unity.'

See *Blood and Honour* no. 10. For further details of the concert see German fanzine *Aggressiv* no. 1, January 1990.

To celebrate Yuletide, on Saturday, 23 December, Skullhead and No Remorse played Consett, Co. Durham. Organised by Unity Productions, the redirection point given was again the Coach and Horses pub.

1989 was the most successful year yet for Blood and Honour and RAC. More gigs had been held than ever before and more people were attending the gigs than ever before, more records had been released than ever before, though sometimes at the expense of quality, and more records had been brought than ever before, and more publicity had been received than ever before. And yet there was much more to celebrate. 1989 also saw rapid and irrevocable change to the political face of Europe. The fall of the Berlin Wall in November prompted the collapse of communism in Eastern Europe. The reunification of Germany was only months away. Ian Stuart

rejoiced:70 'I have many good comrades and friends in Germany and I am happy for them and congratulate them in their hour of victory. Also the crumbling of Marxism in Eastern Europe has been great to watch as Karl Marx's perverted doctrines have been toppled by national pride.'

Interview with Ian Stuart, Blood and Honour no. 10.

Curiously, despite the success of Blood and Honour, very few nationalist bands formed. There was, however, Hobnail from the Stoke-on-Trent area, which had formed in October from an Oi! band. Greg and Sid decided the band should become nationalist because they 'felt they were holding back their views.' The original line-up was Greg on bass, Lee Booth on vocals, Sean on guitar and Sid on drums. Greg explained the very British choice of Hobnail as band name:71 'We chose the name Hobnail from the old British Army boot. We feel the name has impact and aggression associated with it. We did think of other names which were Caucasian, Fire Power and White Lightning, but we chose Hobnail.'

Interview with Hobnail, fanzine British Oi! no. 21.

Musically influenced by the likes of Black Sabbath, Motörhead and Skrewdriver, they described their sound as hard rock, although they had a number of slower songs and a ballad in their repertoire. They wrote songs about social and political issues, influenced by their 'own personal happenings,' but also by 'our heritage, Odinism and the last two world wars.' Asked to name some songs and the stories behind them, Greg replied:72 'Some of our songs are 'A Nation Apart' which is about the IRA and how one day we will catch the terrorist murdering scum and hang each and every one of them. 'Living For Our Land' is really what the title suggests, it's about how we must carry on and progress with our fight and stand strong at all times. 'Heart of Stone' is about how we feel inside, how we have strong and tough hearts and that we have been fooled in the past, but not again and we will go on to win in the end.'

Ibid.

The group sent a four-track practice tape to fanzine *Hammer of Thor*, which received the following favourable review:73 'Well, here's a review of a tape which isn't on general release so you won't be able to hear it! But I decided to review it here anyway as you're all going to be hearing a lot about this band in the near future. There are four tracks on the tape, all of which have strong hard-hitting lyrics and powerful backing music. My favourite track has to be 'A Nation Apart,' which goes out to the Marxist murdering wankers in the I.R.A. It's a shame that the sound quality on this tape is a bit on the poor side as it was done with an ordinary household tape recorder while the band were practising in Stoke. A band to keep your ears open for.'

Fanzine Hammer of Thor no. 4.

Hobnail were around for at least three years, during which time they played two gigs, the first with Sudden Impact and the second with Section 5 and English Rose, and recorded a five-track demo, featuring 'A Nation Apart,' 'Living For Our Land,' 'Heart of Stone,' 'Intruders' and 'The Time Has Come.' The demo received a review of 8 out of 10 from *British Oi!* In 1999, the Hobnail demo was released as a CD on Independent Voice Records, titled *No Red Flags*.

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1990 CHAPTER TEN

In early 1990, some six months since the last issue, the new issue of magazine *Blood and Honour* finally appeared, announcing M. Dee, otherwise known as Cat, as its new editor. *Blood and Honour* staff hoped for another good year like the last, but it was not to be. 1990 proved another year of record releases, which overshadowed the live scene. RAC concerts were few and far between and mainly staged in the Midlands. Skrewdriver played the Mundy Arms, Ilkeston, Derby on Saturday, 20 January1 and the Chimneys Inn, Bloxwich, near Walshall, Staffs on Thursday, 22 February.2 Bass player Merv Shields played his last gig with Skrewdriver at Bloxwich. Flubs of Sudden Impact took over on bass. He played a total of three gigs for Skrewdriver.3

See The Fanatics by Simon Tomlin.

Interestingly, according to *Blood and Honour* no. 10, Skrewdriver played Staffs, Warks and Co. Durham between January and March. Bloxwich on 22 February is the Staffs gig. The other two are not known to the author, although, according to the unreliable Squadron website, Skrewdriver, Skullhead and Squadron played the Novern Social Club in February 1990. Also Lionheart may have supported Skrewdriver at Bloxwich. Flubs played bass for Skrewdriver at Derby, Newcastle and Stoke. Newcastle was 21 April and Stoke was 22 April. Derby may have been 20 January.



Flubs playing bass for Skrewdriver

When guitarist Ross McGarry left Skrewdriver, Ian Stuart asked Steve Calladine to try out for the band. Steve or Stigger was family, well almost; he was the brother of Ian Stuart's girlfriend Diane. With that said, Ian Stuart and Stigger shared some similar musical tastes. Stigger said of his musical upbringing:4 'I am really a rocker. My early influences were Motörhead, Black Sabbath, Deep Purple etc., etc... I liked some punk and skinhead stuff too at the end of the '70s. Then I loved the new wave of British heavy metal and especially the black metal scene, Venom, Mercyful Fate, Demon. The southern rock of course, Rose Tattoo.' Stigger had much to offer. He could actually play the guitar and had live experience, remarking: 'When I was in my early teens I used to play on the rock circuit around Nottingham and Derbyshire every weekend.'5 The date of his first gig with Skrewdriver is not known for certain.6

Casus Belli fanzine, grammar corrected by author. Ibid.

Curiously, 22 February sometimes appears as the date Stigger made his live debut with Skrewdriver. In reply, photos of this particular gig identify Ross McGarry on guitar. Nevertheless, the possibility still exists that Stigger did actually make his live debut, albeit briefly on a few numbers.



Ian Stuart of Skrewdriver, 1990

In late January, members of Anti-Fascist Action confronted Nicky Crane in the vicinity of the Bloody Sunday commemoration rally in North London, but after a brief scuffle he made good his escape. Not long after, he was spotted in the back of a black cab heading back into the area. This was his undoing because the traffic was near gridlock. Surrounded, there was no escape this time. Overwhelmed, he was pulled from the cab and beaten unconscious. On Monday, 18 September 1990, three members of AFA were jailed for a total of 11 years for their part in the attack. The judge, who was Jewish, noted: 'Though we might find the political attitudes of Mr. Crane repellent, nevertheless it is your actions that will cause them to win, and then we have anarchy.' Red Action bemoaned the fact that the three anti-fascists 'got five more years than the six-year sentence handed down in the same week to a pimp convicted of repeatedly

beating a woman around the head with a hammer.' Ironically, Nicky Crane and other jailed patriots would probably have agreed with the sentiments expressed by Red Action about 'good old British justice.'

No Remorse — Blood Against Gold LP

In February, No Remorse released their fourth LP, *Blood Against Gold*, on RAC Records (catalogue number RAC 9).7 The line-up remained unchanged from *The New Storm Troopers*, but this album sounds like a band running out of ideas. Much of the material is weak, bland and uninspired, even self-indulgent in places. Comprising ten songs in total, one is an instrumental, one is a rap song, which does not work, and one is a cover version, 'High Priest of Love' by Zodiac Mindwarp, which is testament to the folly of this album. The mixing is questionable; the guitar solos are too dominant.

The LP is actually dated 1989, but an ad in *Blood and Honour* states that the LP will be released in February [of next year].

As for the lyrics, some are not Paul Burnley's finest. Indeed, the chorus to 'Dining With the Devil' is worthy of Spinal Tap! Nevertheless, some are of interest. 'Blood Against Gold,' also the title of a song by Sol Invictus released a year earlier, expresses the idea that the survival of the white race is a battle of blood against 'their gold,' presumably a reference to the financial institutions that control the state and in particular those owned by the Jews. 'One Folk One Faith,' undoubtedly inspired by the Nazi political slogan of 'One People, One Nation, One Leader,' promises undying loyalty to the cause to 'free England from the funeral pyre.'

Using the cycle of nature and the ebb and flow of the sea as metaphors, 'We Rise Again' promises that 'the crownless shall be kings' and 'a new beginning.' 'Dining With the Devil' vehemently attacks the Freemasons, a powerful secret brotherhood of darkness, with such lyrics:

It's a secret society, unholy establishment Chosen brotherhood of evil descent Comprised of policemen, politicians and the crown Deceit and mystery, in secrecy they're bound

Moreover, some believe that Freemasonry and communism are 'natural allies.'

'Renegade,' perhaps the best track on the album, is an angry tirade against a leader who betrayed the cause and his comrades:

Whatever happened to honour? Whatever happened to trust? The moving words you spoke in faith they are now crushed You led us up the garden path then took the traitor's wage But your history's been written and we're on the last page

Overall, *Blood Against Gold* is one album to forget and is not worthy of your time or money. Reviews from the nationalist fanzine world were mixed and some struggled to say anything positive about it. Arguably, Paul Burnley was putting more of his time, energy and creative ideas into other projects like Public Enemy and Stormbringer. Although still under contract, No Remorse would not record again for Rock-O-Rama Records.

Ian Stuart — Slay the Beast LP

Rock-O-Rama records started the New Year with the second solo LP by Ian Stuart

called *Slay the Beast* (catalogue number RRR 90). For this LP, Ian Stuart was assisted by 'Ross the Boss' [Ross McGarry] on guitar and bass, and by Lenny F. [Len Fleckney] on drums. There's no hiding the fact that this LP thoroughly disappoints, from the poor production values to the more than ample share of filler, lacking the memorable tunes, energy and spark that made his first solo LP special, and that includes his choice and poor execution of two cover versions, 'Radar Love' by Golden Earring and 'Sympathy for the Devil' by the Rolling Stones. Nevertheless, there are highlights in the shape of the title track 'Slay the Beast' and 'By the Wayside.'

Dedicated to 'everybody past and present who has been involved in the struggle against the tyranny of Marxism,' this LP celebrates the tearing down of the Berlin Wall, the most potent symbol of the Cold War division of Europe, and the subsequent collapse of communism in central Europe, but warns the fight must continue, as seen in 'Sacred Road':

But now as evil crumbles, elsewhere
Our fight must be in our own motherland
Whilst we stared towards the evil in the East
The evil in our own back yards took the power in their hands

This LP also covers a number of other themes. 'Long Time Gone' recounts the story of a person who returns home after 20 years only to discover that the country he once loved has changed for the worst because of immigration and the actions of the traitorous government:

When I went away, everything was pure and clean And now there's rubbish all around Where there was light, now suddenly it's dark Yeah this land is going down, down, down, down

I tried to come to terms with what has happened through the years But I still think that it is wrong That a land that once was proud and free and cared for all its own Now cares more for the ones who don't belong, don't belong

'Long Memories' has harsh words for Red Action, described as 'trendy little Lefties playing at big boys' who 'think that they're something they're not,' and celebrates the success and independence of Blood and Honour. 'By the Wayside' calls upon comrades who have 'left the fight' to think again and return to the good fight because 'it will not always be this way' and 'victory's at hand.'

Pride of the North and the long arm of the law

The case of Chad, the editor of *Pride of the North* fanzine out of Cumbria, was proof, if proof was needed, that the long arm of the law was unforgiving when it came to those who were prepared to push the race boundaries. Chad had started the fanzine years before:

I got a couple of fanzines, liked them, and thought I would give it a go. The name *Pride of the North* was inspired by Odinism, which I was dabbling in at the time. There really was nothing like *POTN* in Cumbria. It was all done by typewriter with one finger! I used to get it done at Pronto Print, so it was not your average photocopied zine. It cost a fortune to produce and, even though it was priced 75 pence, I hardly made a penny out of every issue I sold. Issue 1 featured Skin

Deep and there were no more than 50 copies of this issue because I was skint. Issue 2 featured Lionheart and No Remorse. Issue 3 went international. By issue 4, which featured Skullhead, Sudden Impact and English Rose, POTN had a circulation of 300-400 copies. POTN ran for five issues, although issue 5 was never sold. I was grassed up by my printer, raided by the police who confiscated everything, and charged with inciting racial hatred. Admittedly, POTN was extreme for Cumbria and I was naïve to think I could get away with it. The authorities were just dying to prosecute. I made the mistakes of printing my mum's address in the fanzine and not including a disclaimer. Then again I still think the authorities took the piss out of me. Issue 2 of *POTN* was later 'recycled' along with an interview with yours truly as When the Phoenix Rises issue 1. WTPR was done by Sean who played in an RAC band called Wolfpack from Kings Lynn in Norfolk. I interviewed the guitarist of Wolfpack for *POTN* issue 5 because Sean was in prison. Issue 5 also featured Doc Marten (USA), Celtic Dawn (Eire), Youngblood (USA), Condemned 84, Battle Zone and Foreign Legion from Wales.

Nothing else is known about Wolfpack.

St. George's Day concert

On Saturday, April 21, Unity Productions and Blood and Honour held a St. George's Day concert in the Northeast with Skrewdriver, Brutal Attack, Skullhead, Close Shave, Squadron, English Rose and Battle Zone. No Remorse were billed to play but had to pull out when their guitarist Mark was sent to jail for two years for his part in the so-called 'battle of Welling library.'8 Steve Fothergill, who organised the concert, remembers: 'The only gig that caused me stress was the Unity seven-band one. Kev Turner did the venue, I did the bands, advertising, redirection point etc., etc... I even got the *Northern Echo* (local paper) to turn up; the reporter lived in the next village to my hometown.' From the meeting point at Yates, opposite Central Station, Newcastle, the audience was redirected to the Old Hall Social Club at South Benwell, Newcastle. The original venue, exposed by the local press days before, had cancelled the booking, although the organisers claimed that they were going to cancel the venue anyway because it could not accommodate the expected audience.

In 1989, the BNP opened a bookshop in Welling, South East London, which also acted as an unofficial headquarters. In response to the BNP bookshop, local trade unionists organised a protest meeting in Welling library, which 40 or so BNP members and supporters violently disrupted. Nine people ended up in hospital.

While parked up across the road from Yates waiting to follow a coach to the venue, a car full of skinheads was 'attacked' by a dozen reds, who smacked the driver through his open window. They tried to get into the car, but couldn't and then ran off.

Paul L. drove Skrewdriver to Newcastle. This was the first time he drove for the band and many more times would follow. He was quite shocked that no women were allowed in the bar of the working men's club! He had never known the like before.

Some 350 people from all over the country attended the concert. Battle Zone went on first. Alex of Battle Zone said of their first ever live action:

The concert was just after we had recorded our second single. I remember it was quite a high stage. We opened and immediately 15–20 people started to dance. A

real surprise because hardly anyone used to dance to the support bands. J broke a guitar string halfway through. He was saved by somebody from English Rose who handed him another guitar, but he couldn't tune it up because he had just moved onto guitar. Nevertheless, we were pleased with our performance, considering it was our first, it was still afternoon and we broke a string. This was the only time we played with Brutal Attack.



Unity fanzine reviewed the night's proceedings, remarking that Battle Zone 'played reasonably well.'9 Next were English Rose, but their set was not up to 'their usual standard.' Then Brutal Attack took to the stage:

Unity no. 5, 1990.

The dance floor filled immediately. They played all the crowd favourites such as

'Return of St. George,' 'End of My Race,' 'White Pride/White Passion' etc. It was during 'White Pride/White Passion' that the microphone went off and there was a few technical hitches. However, this didn't deter Kenny from getting the crowd singing and dancing about by singing the chorus till it was fixed. Next came 'Hungry and the Hunted.' A load of people got up on the stage to sing while the band played, in the end there was so many people up on the stage that you could not see the band. They played an excellent finale with Kenny standing on the bass singing while the band played. I can't remember which song it was but I think it was 'Let it Burn.' In my opinion Brutal Attack were brilliant. I thought they could have played all night. If their new songs are anything to go by, their new LP will be brilliant.

Close Shave went next. Their set was dogged by feedback; even so they played very well. Straight after Close Shave came Skrewdriver, who performed such classics as 'White Power,' 'Our Pride Is Our Loyalty,' 'Hail the New Dawn,' 'Warlord,' 'Europe Awake,' 'Blood and Honour.' They played for about an hour and 'left the stage to a sea of white power salutes, as the crowd showed their appreciation to the longest established nationalist band around.' The band was Ian Stuart on vocals and guitar, John Burnley on drums and Flubs on bass.

Playing after Skrewdriver, Squadron managed to hold their own. And then Skullhead, 'the North's leading band,' took to the stage and powered through a perfectly rehearsed set of numbers, old and new, such as 'Murdered by Scum,' 'ANC,' 'Odin's Law,' 'Town Moor Festival,' 'Unity,' 'Patriotic Pain,' and 'Chaos.' The reviewer noted: 'Skullhead have come a long way in the last year, they sound powerful and Kev puts more into the vocals than what he used to, which is all for the better.'

Kev Turner of Skullhead remembers: 'It was a long day and we were the last band on, I was knackered. I can say Brutal Attack stole the show. Ken was running around the stage in his boxer shorts. The stage was covered in broken glass for some reason and Ken remarked that if he could walk on water he was sure he could walk on glass...'

Alex of Battle Zone met the new drummer of Skullhead, Raish Carter, who he recognised from the photo on the back sleeve of the 'Sten Guns in Sunderland EP' single by Red London! Raish asked him not to say anything about this, even though he had bared his soul months before in the pages of *Unity* fanzine.

Chad from Cumbria attended this concert. He remembers it well because he was facing prison for inciting racial hatred:

There was a big Cumbrian presence at this gig; quite a few of us had come across in a minibus. I knew I was going to jail and all of the bands, with the possible exception of Squadron, dedicated a song to me. English Rose dedicated 'Wasting Away' to me. Kev Turner, who I used to get on really well with, gave a short speech about my situation and then dedicated several songs to me. When Close Shave played, I jumped up onstage and sang along with Fluff to 'Oi Kinnock Give Us Back Our Rose!' I threw a few salutes, which the people at the front responded in kind. Defiantly, I shouted: 'No fucking surrender.' All in all, this was the best gig I have ever attended.

The concert was trouble-free and even the local police were forced to concede that the concert 'had passed off' without any untoward incidents at all.' The *Northern Echo* interviewed both Ian Stuart and Kev Turner. Asked about reports that he revered Hitler, Ian Stuart replied: 'I am a National Socialist and yes I admire Hitler.' Kev Turner was more tight-lipped about his political views, but added that he was an Odinist and worshipped the Old Northern Gods. As for Close Shave, when asked by the author

about being a nazi band, Neil angrily retorted:10 Letter to the author, 1990.

I'm fucking sick of our name being banded about as a Nazi band. We aren't a Nazi band or a Nationalist band and I'll challenge anyone to find anything 'nazified' about our lyrics or music or albums. We all hold our individual beliefs but keep 'em strictly out of the band. We just play for a laugh. Yes, we've played with Skullhead and Brutal Attack because we were asked to fill in as another band never turned up. A gig is a gig to us.

The following day, Sunday, 22 April, Skrewdriver and Brutal Attack played the Marquis of Granby, Burslem, Stoke-on-Trent. Again Flubs played bass for Skrewdriver. Brutal Attack broke up soon after.

On Saturday, 28 April, Skullhead played Hitlerfest in Eskilstuna in Sweden, supported by Agent Bulldogg, Vit Aggression, Division S, Dirlewanger and Pro Patria. The audience was 200-strong. Skullhead played a set of crowd-pleasers, including 'Murdered by Scum,' 'Look Ahead,' 'White Warrior' and 'Last Chance,' as well as new songs 'Odin's Law' and 'Stormtrooper.'

The journey back from Sweden still makes Steve Fothergill smile: 'On the ferry back to the UK there was a talent show evening in the entertainment lounge. For a laugh Bondy entered Skullhead and they all got up on stage. The guitars were them '80s type with no heads, them electric sensor types. Anyway they played "Town Moor Festival." They received a standing ovation, won the contest easily and received a little trophy and a first place certificate. Kev was so proud of it he showed it to everyone in Consett.'

There was more to smile about: 'Also I remember there was a Dirlewanger shirt, really smart with an eagle on the breast. I loved it and Kev asked if I wanted it. I said yes of course. The reason he gave me it was up here in the north someone on the dole is called a dole waller and Jeff Purdy had been calling Kev dole waller all the way home. Dole waller and Dirlewanger sound similar. So when I put the shirt on, Kev said dole waller. I just smiled and said yup. Also Jeff used to call Kev 'Snert' all the time. Snert is Hägar the Horrible's loyal and clever dog. So Kev went and bought a Jack Russell pup and called it Snert, cleverly deflecting the name away from him.'

Brutal Attack — Steel Rolling On double LP

That new LP by Brutal Attack was the ambitious double album *Steel Rolling On* released by Rock-O-Rama Records (catalogue number RRR 93). The line-up for this LP was Ken McLellan on vocals, Martin Cross on guitar, Darren McEvilly on bass and Ian Fleckney behind the drums. A double album is a challenge for most bands, not so Brutal Attack who managed to fill most of the vinyl space with pounding anthems, ballads, big guitar riffs and solos, big choruses, and powerful lyrics, all produced to perfection. Then again it had taken six months to record and mix! The album, however, is let down by a rather bland and uninspired gatefold cover.11

Songs on Sides C and D are missing from the list on the inner sleeve, which strongly suggests that 'Steel Rolling On' may have started life as a single album.

This celebration of ten years of standing strong and proud in defiance starts with 'Fists Ov Steel,' which hits harder than a sledgehammer to the face. The chorus insists:

The war is ideological and Brutal Attack confidently proclaim the victory of national socialism over communism in the last verse:

Once again the jackboot snaps its heel
It's time the world will listen to the cause we feel
Children of the Reich once again strong
The traitors in the East they won't last long

Victory is promised time and time again throughout the album. Their faith in the cause and the ultimate victory of the cause is unshakeable, alluring too, for 'faith is the strongest force behind success.'12

Nazi Party speaker information, 'Die Aktivierung der Partei!' [Activating the Party!] Lieferung 70, 5 October 1943.

'It Ain't All Glory' is more subdued, or at least considered, and reminds that the call of nationalism is an unequal and laborious struggle, uphill almost all the way:

It ain't all glory there's a darker side When you fly the flag there's nowhere to hide You gotta watch your back when you're out on the streets Because you never know who's got the red disease

The song then goes on to warn that friends may not always be quite what they seem. Nevertheless, through comradeship, perseverance, heroic self-sacrifice and bravery, the ultimate and glorious prize of freedom and the preservation of the White race will be attained.

'I am a freedom fighter of this warrior race' announces 'Bad Attitude,' which paints a picture of this freedom fighter walking the streets of his land with a bad attitude towards the racial traitor, his land's invader, and 'any more of your lies.' With blood on his hands and murder on his mind, this pumped-up freedom fighter is ready for action and warns his enemies to step out of his way. Wishful thinking on behalf of Brutal Attack, but the imagery is powerful and striking. 'White Freedom Fighters' continues with the same theme expressed in 'Bad Attitude':

Calling the white man awake to the warning See the signs and read them clear Calling the black man this is your warning We are going to get you and you the Jew

I see the race war black against white Deep in the ghetto every day and night I see an army of brave white men Fighting for freedom again and again

'My Struggle,' a title inspired by Hitler's book *Mein Kampf*, chronicles Hitler's rise to power from 1923. Described as 'the only hope for my dying nation,' Hitler is defended against the accusation of being the 'worst tyrant the world has ever seen,' explaining that he was merely 'stubborn and defiant.' Hitler left behind a legacy of a 'great idea and a great cause,' which the song urges listeners to embrace and 'make it our struggle,' just like Hitler had made it his.

'Phoenix Arise' honours the memory of Rudolf Hess:

An act of treason or marked insanity

A chance for peace, fame and vanity
A flight alone in nineteen-forty-one
A chance to halt the war before it really begun

The lyrics to 'You Deceived Me' parts 1 and 2 are straight from the heart and encompass Ken McLellan's thoughts on the betrayed sacrifice of all those that have fought and died for 'Mother England,' a country now corrupted by money and a country that bows 'to the east and the dead man's call.' They died for this land and its people, but self-serving politicians, not worthy to walk the land they died for, betrayed [and continue to betray] their memory.

'S.O.S.' focuses on the anti-communist mercenary who 'would go to the very ends of the earth to rid the world of this communist curse.' The chorus recounts:

Don't you fear no man whatever his size Just call on me and I will equalize Reds, the disease, and I'm the cure If the price is right I'm gonna win your war

The song also exposes the crimes of communism, in particular those committed by the murderous regimes of Stalin and Chairman Mao. One such crime, China's ruthless suppression of religious practice in Tibet, is the subject of two lines:

> Just ask the Dalai Lama out in Tibet How many monks did the Chinese get?

In 1950, barely one year after the communist party assumed power in mainland China, its People's Liberation Army invaded Tibet. The Tibetan government gave in to Chinese pressure the following year, signing the controversial 'Seventeen Point Agreement for the Peaceful Liberation of Tibet' which affirmed Chinese sovereignty over Tibet. However, resistance to the Chinese occupation built steadily and rebellion erupted in 1959. It was brutally put down. In the aftermath, the Dalai Lama fled to neighbouring India and the communists imposed a Maoist brand of totalitarian hell on the deeply religious Tibetans, which resulted in the destruction of virtually all of Tibet's 6,000 monasteries and nunneries. Furthermore, 'nearly all of the more than 500,000 monks and nuns were driven from the monasteries and nunneries of Tibet; many were tortured, killed, imprisoned, or forced to disrobe.' 'Turning Tide,' which starts with the immortal line 'This time the world,' describes in some detail a hand-to-hand battle 'to rid the land of the invader and to turn the tide.' 'The blood it runs like rain,' but the battle is won. The lyrics conclude:

Well many friends were lost but it's not in vain
Another victory rally another massive gain
For the dead we burn a cross to bid farewell
To those that stood against us we'll see that you all burn in hell

Perhaps partially autobiographical, the joyous 'I'm Free' recounts a Saturday night out clubbing, drinking and fighting in Soho, London.

The big production and dramatic 'Aryan Child,' or 'A. Child' as it appears on the record sleeve, promotes the message that education is the key to the survival of the white race and education which begins at a very young age. Indeed, parents have forgotten to teach their children about racial purity, racial identity, and racial pride, as well as the traditions, values, and religion of their own homeland. 'Aryan Child' offers a

glimmer of hope for a white future.

'We're For Real' seems a tale of the First World War. To conclude the album, 'Roll the Losing Dice' complains about the apparent injustice of the British legal system:

The rapist gets bailed the murderer probation While I get locked away for fighting for my nation It's one law for them and another one for us Now who can we turn to? Who can we trust?

Reviews of *Steel Rolling On* were few. All things considered, *Steel Rolling On* is a worthy follow-up album to *Tales of Glory*, but it came and went under the radar. It was not helped by the fact that the band had broken up and it was definitely not helped by the cost of the double album.

The dream of a new Empire

After Brutal Attack, Martin Cross went on to form Empyre in June 1990. He recruited Wayne Wakeford on vocals, Gav Mann on bass and Len Fleckney on drums, who also used to be in Brutal Attack. Martin Cross and Wayne went back a couple of years. Wayne also knew Gav before Empyre: 'Although a neighbour of mine in Hackney, he was from Hartlepool as I remember. I was a skinhead. Gav hung around with us all even though his hair was slightly longer and by that I mean 1cm or thereabouts.' Wayne and Gav had not been in bands before.

Empyre wanted to 'try and revive the ailing nationalist scene in London and to spread our white message of truth.'13 With Skrewdriver now based in the Midlands and Brutal Attack now out of the picture, the nationalist scene in London had gone flat, except for the occasional low-key No Remorse gig. Wayne would later reveal: 'The band was formed to try and plug the gap left by the breakup of Brutal Attack. We knew that we wouldn't be as good as Ken and the band, but that wasn't the point, rather it was to keep the spirit alive.' The band soon changed its name to Empire. Vocalist Wayne explained the original choice of band name and why it was changed:14 'Empire was chosen as the band's name to remind people what we are fighting for (a white empire). The original spelling was with a Y instead of an I, but some people kept asking why we spelt it like that, so we decided to change [it] to Empire to stop the stupid questions.'

Interview with Wayne of Empire, fanzine Last Chance no. 7. Ibid.

Empire entered the studio in Croydon to record an album and a single for Rock-O-Rama Records, which had been arranged by Martin Cross. It could be argued the band was under-rehearsed. Wayne recalls:

We 'practiced' very little, we would have an idea for a song and Martin would pick up his guitar and play. From there the lyrics were written and put to the music, whilst deciding on the tempo and rhythm. Martin and I would perform in our local as you do. Martin strumming the guitar and I would be on vocals. We had a few 'jamming' sessions on the stage in a pub down Bethnal Green Road... Good days. The album and single were recorded in four and a half days. I had about four hours on the last day to get all the 'vocals' down. Ken came down the last day and we went out to celebrate with a few pints, if my memory serves me right.

Wayne was not pleased with the recording: 'There is so much I would change if I could... My vocals for one! Griffin (Aryan) did offer to re-record the album with me...

But those times have past and the rest is history. There are so many better bands and albums out there it would seem pointless to try for a 'band' that only existed to 'plug a gap' until Brutal Attack got back together.'

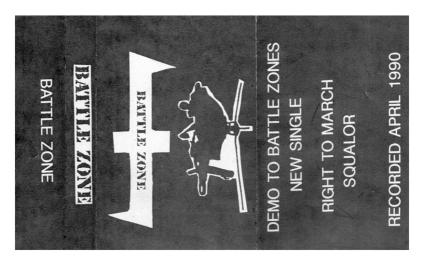
The album and single were scheduled for release around February 1991. The album, tentatively titled *Rise of a World Empire*, celebrated 'the past and future glories of the White race.' The songs on the single were titled 'How Many Lands' and 'European Patriots.' Empire also hoped to start gigging in London in early 1991 'at venues we have already found.' Called the new Brutal Attack, they answered that they were a 'new band in both music and lyrics' and had no wish 'to ride on Brutal Attack's reputation.' For many, however, the comparison is sacrilege. There is only one Ken McLellan and there is only one Brutal Attack.

Skrewdriver — The Strong Survive LP

Released by Rock-O-Rama Records (catalogue number RRR 103), *The Strong Survive* is by far the worst Skrewdriver album ever recorded. It has no redeeming qualities whatsoever. Firstly, despite a change of recording studio from Croydon to Nottingham, the band suffered yet again from poor production. Secondly, the heavy metal influence is tolerable, but the songs are bland, boring and tuneless. They lack passion, bite and intensity. There are two cover versions of classic songs, 'Paranoid' by Black Sabbath and 'United' by Judas Priest, which could have saved this album, but alas, both are disappointingly poor. Lastly, one song is missing: 'In the Wasteland' listed on the back cover is not on the vinyl.

Reviews were polite, but there is no disguising the fact that this album is nothing more than a small footnote on Skrewdriver's already lengthy and interesting career. Curiously, this remains one of the harder Skrewdriver albums to find, which does suggest a relatively small pressing. A figure of 1,000 copies is often bandied around, but again this cannot be confirmed with any real certainty.

Depressingly, Street Rock 'N' Roll Records continued to churn out single after single. Only one is worthy of note and that is the Klansmen's 'Rebel With a Cause' 7" (catalogue SR 030). The B-side, the ballad 'Gone With the Breeze,' was previously unreleased. On 'Gone With the Breeze' Ian Stuart pays a touching tribute to Robert Jay Mathews of the Order who is remembered as a 'man who loved his nation' and 'another warrior they took away.' 'Gone With the Breeze' is now regarded as one of Ian Stuart's finest moments.



Demo tape inlay for Battle Zone's new single

Battle Zone — 'Right to March' 7"

In April, after receiving money from Rebelles Européens to pay for studio costs, Battle Zone recorded their second single for the French record label at Diploma Studios, Chelmsford. The line-up was Alex on vocals, Leon on bass, J on guitar and Trev on drums. The single comprised two songs, 'Right to March' backed by 'Squalor.' Rebelles Européens gave it catalogue number RE 45 18 90. This time the front cover artwork is a tad disappointing considering the offering of the first single. The back cover artwork, a photo montage, is more of interest if you choose to ignore the clichéd shot of the band leaning against a brick wall. Among those friends pictured are Chris Hipkin and his first wife. 'Right to March,' which was written by Alex, commented:

The Muslims can do it but why can't we? We should be allowed to march on our streets But when we try and march for our beliefs The old bill stops us our voice can't speak

We want the right to march Why should we have to ask? Give us the right to march Give us the right to march

Every day I see Muslims on our streets
Inciting violence and disturbing the peace
But nothing's ever done they can march freely
It's all fucking wrong and why should this be?

They march because they're victims of racists! Attacks are common on our unsafe streets But there's one thing they can't understand It's us who're the victims in our own land!

We can't do what we want and express our views

No matter what we do we'll always lose Blacks march against whites that's been accepted But when a white marches for his land they call it racist

Alex thinks that J wrote the lyrics to 'Squalor' which is about 'the sorry state of our once green and pleasant land from pollution, litter etc...'15 Fanzine *British Oi!* reviewed the single as follows:16

Interview with J and Alex of Battle Zone, fanzine *Last Chance* no. 4, 1990.

Fanzine British Oi! no. 16.

A great second single by the four lads from Essex. Well done boys. 'Right to March,' the A-side, shows a new side to Battle Zone compared to their first single 'Way of Death,' a much better sound all in all, this songs describes our plight to march to air our views. A classic number! 'Squalor,' in the same vein as 'Right to March,' tells the tale of our once great Britain but now sadly decaying and of course how we want it back. I can't speak enough of Battle Zone — BRILLIANT. Roll on the LP.

Unlike the *British Oi!* review of 'Way of Death,' 'Right to March' does actually deserve the glowing review it received, for 'Right to March' is a vast improvement on 'Way of Death.' This time the songwriting, the musicianship and the production are much stronger. This time the songs, which have an Oi sound to them, are catchy, exciting, powerful and memorable. This time Alex liked his vocals, made gruffer by a cold! Even so he still had much to complain about: 'The single did not come out as we wanted. The studio, which used DAT recording, was really expensive and run by people who thought they knew what they were doing. The single was not mixed properly. Also J could not play the guitar properly having just moved across to guitar.'

The *British Oi!* review also accurately captured the sentiments of the songs. Alex still believes in the sentiments of his self-penned anthem 'Right to March' as much today as he did then. Again the band received two hundred copies of the record as royalties, which Alex went over to France to collect in person. The eventful trip sparked off a chain of events that landed Gael Bodilis of Rebelles Européens in trouble with the French authorities, as Alex explains:17

Of great interest for record collectors is that when Alex made another trip to Brest with a good friend to buy stock for Groove Records, a mail order business based in Poole, his friend bought all the test pressings Gael still had! And he still has them.

I went over to France with Charlie of Grade One to visit Gael and pick up two hundred copies of the Battle Zone 'Right to March' 7" and two hundred copies of the Grade One 7". On the way back we were tugged by customs and questioned about the records we were carrying, which also included freebies of the entire Rebelles Européens catalogue. The records were not seized and we were free to go, but I had my passport taken and photocopied. Months later, I went back to see Gael with Paul Burnley who asked me to take a duffel bag of T-shirts through customs. As we were passing through customs I was pulled up again. Paul Burnley was slightly ahead of me. In the duffel bag were some two hundred Public Enemy and No Remorse T-shirts of various designs. 'Smash the Reds,' 'This Time the World' and 'Invisible Enemy' come to mind. The customs official

seemed particularly interested in those depicting the KKK. He started to raise his voice and then took me into a room. He asked me where I was going. I gave him Gael's address in Brest. He opened a file cabinet, took out a photocopy of my passport from the last time and waved it in my face. I was only detained for a short time though, but the T-shirts were confiscated. We travelled on to Brest. Gael would later claim he went to prison for three months because of those T-shirts. Also, I'm convinced that Paul Burnley knew exactly what he was doing when he asked me to take the duffel bag of T-shirts through customs. We were tugged again on the way back, but I don't remember what for this time.

Lionheart

Released on Rebelles Européens (catalogue number RE 33 22 90), *Ride of the Valkyries* became Lionheart's second album. It too was delayed. Jon simply explained in a letter to a friend: 'Rebelles Européens fuck everything up.'18 This rock album as a whole embodies the phrase 'distinctly average,' even though it's a big improvement on 'A New Beginning' and there are a few good moments like 'Fight' and 'Too Late.' In contrast, the reworking of the classic 'Better Dead Than Red,' minus the shout of 'Sieg Heil,' is plain horrible. The cover version of 'One in a Million' by Guns n' Roses could have been something really special: Jaki's vocals are incredible and seem to suit the song, but the distracting muddy production overshadows it. Once again the band had failed to realise their earlier promise. Jaki disagrees. The second album is her favourite one, although she hated doing the cover versions, which she believes Icky wanted to do.

Letter from Jon to Moonie, 1990.

Most of the lyrics are polite and predictable, discussing racial struggle, white survival, and the corrupt system. The reworked lyrics to 'Better Dead Than Red' are typical:

There are red traitors on our streets Spreading their lies and their deceit They're just allowed to run free In our system they call democracy

They take our money they take our land But no one seems to give a damn They are the parasites that live within To terminate them is a sin

'Icebreaker,' however, is much more interesting and seems to be based on the book of the same name by Viktor Suvorov. According to Suvorov, Stalin masterminded the outbreak of World War II to gain all of Europe for communism and used Hitler in the role of icebreaker to soften up Europe first:

It was Stalin who helped to bring Hitler to power, and made Hitler, in Stalin's phrase, a real icebreaker for the revolution. It was Stalin who encouraged the icebreaker to move into Europe. It was Stalin who demanded of the French and other communists that they should not prevent the icebreaker from breaking up Europe. It was Stalin who supplied the icebreaker with everything it needed for its victorious advance. It was Stalin who closed his eyes to all the crimes being committed by the Nazis and rejoiced in the pages of *Pravda* 'when the world was shaken to its foundations, when powers perished and greatness fell.' But Hitler guessed Stalin's design. That was why World War II ended catastrophically for

Stalin. He only got half of Europe, and some places here and there in Asia.

Suvorov argues that in the summer of 1941 Stalin was poised to strike and 'liberate' Europe from Nazi occupation, but Hitler foiled his plans by attacking first. Suvorov thus portrays Operation Barbarossa as a pre-emptive strike to forestall the communist invasion of Europe.

Rebelles Européens also released a single by Lionheart called 'Sign of the Times' (catalogue number RE 45 20 90) which featured arguably the two strongest compositions on *Ride of the Valkyries*, namely 'Too Late' and 'Fight,' as well as one new song. The lyrics to 'Too Late' are:

Sold our country in the name of gain Thrown our future down the drain But still we fight the days seem dark It doesn't take much to reach the mark

Battling to survive in a world full of hate Who will decide our nation's fate? I just hope we're not too late

Silence our voice and take away our rights The more restrictions the more we fight We are motivated by our racial pride Which gives us strength to turn the tide

They just can't seem to recognise Threats can't make us believe their lies So get out of the closet and into the sun And together we can beat the scum

Curiously, the new song, 'A Nation Divided,' is everything *Ride of the Valkyries* is not but should have been; up-tempo, powerful and spirited, assisted by some crisp production. The aggressive twin-vocal attack works well, surprisingly! Moreover, 'A Nation Divided' really does reinforce the notion that *Ride of the Valkyries* is distinctly average and a missed opportunity.

Later that year, Rock-O-Rama Records released Lionheart's third studio album called *Chasing Dreams* (catalogue number RRR 99) which had been recorded in April 1990. The bland black-and-white cover of group shots does not bode well, but again this album is an improvement on the last, even if some of the more experimental songs, like the instrumental 'White Blues,' don't work. This time the guitar solos are shorter and complement rather than grate. For once, the production, the mixing, the sound and the musicanship go beyond adequate. Jaki explained the band's changing fortunes:

The thing with our band was we never really had a proper line-up until the third and last album. We borrowed friends to do recording sometimes. We went through three drummers. We drafted in a fantastic guitarist to do the solos. It was all a bit of a mish-mash until the end album when we had a good drummer and then Andy joined us on bass. And we taught him to play bass quickly cos we needed a bass player! Finding good musicians isn't easy when you're on a political agenda.

And yet, for Jaki, the second album remained her favourite one: 'The third album was OK, but I think I had veered off under the influence of heavy metal, as well as Icky.

I think the pair of us started listening to a lot of that kind of music and its influence came in, and looking back I don't like it, though it was still a good album.'

Some of the lyrics are history lessons. 'Tyrant' is probably about Josef Stalin, widely rumoured to be illegitimate:

Born out of wedlock a bastard son Ruled the nation with communist scum Murdered the children and tortured the men Where was the outcry? Where were you then?

A family fortune built on greed A fanatical leader of a fanatical breed

The slow, brooding 'Slay the Saracen' recounts the exploits of King of England Richard I (better known as Richard the Lionheart) during the Third Crusade to regain the Holy Land from Saladin and the Saracens (a term used by European Chroniclers at the time to describe those of the Muslim faith). 'Parasitic Breed' goes even further back in time to the year 1066 and the arrival of the Jews in England with William the Conqueror. Serving as special representatives of the king, these Jews worked as moneylenders and coin dealers, 'corrupting the children' and 'living off the misfortune of the poor and the old.' 'Soldiers of Right' makes a number of references to the Waffen-SS: their combat uniform of grey, their runic insignia, their motto 'My honour is loyalty,' and their ideology.

Overall, *Chasing Dreams* is a more satisfying experience and yet Lionheart still remained an 'acquired taste' within the nationalist music scene.

Public Enemy

Rebelles Européens decided to release two singles by Public Enemy rather than the second album which had been recorded in November 1989. The first single was 'For You' backed by 'The Oath' (catalogue number RE 45 19 90). 'For You' starts slowly, builds up to a minor climax in the chorus when the guitar kicks in, drops back to a calmer mood and then repeats the build-up and climax. The song ends with a tiresome drawn-out guitar solo. Laughingly, one fanzine described 'For You' as a 'definite classic reminiscent of Dire Straits.' 19 Anyway, in a rare moment of insight, Paul Burnley said of the personal story behind 'For You': 20 "'For You' was written about how I wanted to tell my family about what was going on around them [and] the fact that our cause is one of hate for evil and love for good. Martin's music made it come across well and I think it's probably the best song I've written and recorded.'

Fanzine The Truth at Last no. 12.

Interview with Paul Burnley, fanzine British Oi! no. 19.

'The Oath' is an out-and-out ballad and received mixed reviews. 'The Oath' would later appear on the second album, along with the two songs released later that year on the 'Salute' 7" (catalogue number RE #45 24 90). The front cover features a photograph of teenage boys in the uniform of the Hitler Youth,21 although the armband worn by the figure in the foreground looks doctored. 'Salute' is hard-edged rock with a catchy chorus, whereas 'White Nation Rock' is a tad softer with another catchy chorus. 'Salute' packs a mighty lyrical punch. Then again the lyrics are tantamount to a declaration of race war. 'White Nation Rock,' while angry, is more restrained. The opening lines promote the white nationalist music scene as drug-free unlike the majority of mainstream artists:

The teenage boys are wearing the uniform of the Hitler Jugend or the Deutsches Jungvolk [German Young People], the junior organization of the Hitler Youth. The uniforms of the HJ and DJ have many similarities.

I hear so much about black music
It really makes me sick
I hear about so-called pop stars
And the drugs that make them tick
Well I've had enough of their drug culture
There's something I've got to say
This is white race rock 'n' roll music
The voice of the new today

We bring pride and truth to your nations White nation rock

The 'Salute' 7" was very well received by the faithful and quickly sold out. The second album was eventually released in 1991.

Violent Storm

After the disappointment of White Noise and Counter Culture, Cardiff band Violent Storm secured a record deal with Rebelles Européens who released a single titled 'Land of My Fathers' (catalogue number RE 45 22 90) which celebrates their Welsh identity and heritage: 'Land of My Fathers' is the title of the Welsh national anthem; also the striking heraldic-like design on the front cover features the red dragon, a popular symbol of Wales.

Turning to the music, this single serves up three mid-tempo and melodic punk rock gems which are over all too quickly. The pick of the three is the moody and socially aware 'Mad World,' although the band, who is not named on the cover, would undoubtedly disagree. The flag-waving title track, according to vocalist Billy, 'does have a special meaning to us, with it being about Wales and our forefathers who fought and died for us in the war' and 'is one of our main songs.' 22 The lyrics are as follows:

Interview with Billy of Violent Storm, fanzine *Unity* no. 1.

Our forefathers fought to keep this precious land But now he sees disaster and doesn't understand The pride still in his heart, the pride of having won He smashed the enemy regime for the freedom of his sons

Land of my fathers, this land belongs to me Land of my fathers, a nation pride and free

Struggling to survive, they never thought they'd last But the pride of the mighy dragon still lies in their hearts Blood spilled in the battlefields, blood spilled in the sea They shed their blood for a future, just for you and me

Angered with defeat the enemy at last fled But the killing and the slaughter he cannot forget Marching home from battle, victory in their eyes But with bitter memories of their mates who died by their sides

Now in the hills and valleys, tombstones proudly stand The names of forgotten heroes who died to save this land We will fight forever and that you cannot see For the past and the pride of this land and what it means to me

There were no complaints from Violent Storm about the way they were treated by Rebelles Européens. Lastly, like most records on Rebelles Européens, this single has become collectible, although it's not as collectible as some.

On Saturday, 26 May, Battle Zone played their first gig in Lyons, France with Section 5 and the mighty Skinkorps. Alex of Battle Zone, whose girlfriend was a native of Lyons, recalls with a smile: 'Trev our drummer really didn't want to go. When we knocked on his door his mum answered and said he wasn't in. He was actually hiding in the house. We literally had to drag him outside!' The gig was packed and proved a great success.

Injustice and prison

In June, Chad, the editor of *Pride of the North* fanzine, was found guilty of inciting racial hatred and sentenced to eight months, of which he served four. Two weeks after being released, he was re-arrested for a further charge of the same offence and placed on remand. 'They let me out and then charged me with something they already knew about,' Chad would later complain, but admits: 'What made it worse was I never backed down and carried on regardless.' This time Chad faced charges relating to the printing up and distribution of racially inflammatory leaflets, which were NF and national socialist. Also during a search of his residence the police found 'typed-up pages' linking him to *Pride of the North*. Brought to trial, he was found guilty on two counts of inciting racial hatred and sentenced to 18 months on each of the two counts to run concurrently. A heavy sentence indeed, but according to the judge 'he didn't learn his lesson the first time.' This was the end of *Pride of the North*. Chad said of prison:

I served my time in Deerbolt prison in County Durham. On the same landing were one of my brothers and a member of Skullhead security. Soon after I arrived, I was approached by a black gentleman who said: 'You've got NF tattooed on your head.' I replied: 'No. I have got a Klansman.' The very next moment we were laying into each other and after that I had every black man after me. I received letters of support, reading material and cassette tapes of music from the likes of Ian Stuart, Jonesy, Alex Ellul, Chris Hipkin and Kev Turner. That helped. Alex Ellul of Battle Zone sent me a cassette tape of the band's LP Nowhere Left to Hide, but because he had no experience of sending stuff into prison he had gone to Woolworths where he had bought one of the crappiest tapes out of the bargain basket, something like 'Soundtracks of the cheesiest TV shows' or something hideously bad and recorded over it with his own band's new LP and sent it into the prison for me (complete with the cheesy cover of the original soundtrack) resulting in me getting the piss ripped right out of me by mates on the landing till they realised it was actually the Battle Zone LP. I still find it funny thinking back and seeing for the first time the cassette and cover of said tape!!! And I still have the tape. I spent the time in prison going to the gym and lifting weights, writing and replying to letters, reading books and fanzines that were sent in, and working on a new fanzine. I also kept busy at the education block getting a few RSA and City & Guilds as I had previously left school with no qualifications. I did not get my first opportunity of parole at six months because of fighting. I eventually served nine to ten months.

Upon his release, Chad was determined to produce another fanzine in place of *Pride of the North* on the proviso that he could find a reliable printer. The proposed title of his new fanzine was *Through the Darkness* named after the Brutal Attack song, but more importantly it perfectly summed up his life journey in and out of trouble and jail. This new fanzine he intended to be along the same lines as *Pride of the North*, but 'not as direct in its views.' However, after his release, he drifted away from the scene for a few months, perhaps a year at the most, while he got married and moved into a new house. *Through the Darkness* was shelved.

Chad was still not done. Around 1992 he came up with the idea of doing a photo zine/book about the RAC scene: 'I had all the photos etc. and layout, just not the cash or means to release it. The name was sorted too, *Young Gifted & White Skins...* Well, Gord Jack said he would be able to get hold of a cheap place to get the zine/book printed and asked me to send all my photos up... I can't remember the exact number I had but let's just say I never saw the photos again, never heard from Gord again and to this day no book with that name has come out (although I hasten to add that I've since seen loads of pics that I took personally or been sent by bands etc. to be included).'

Today, copies of *Pride of the North* are rare and very difficult to find, like many other nationalist skinhead fanzines. Chad has no regrets about *POTN*: 'I'm glad I did it because I met and became friends with some great folk through it, and am still known for it even today and wouldn't change a thing.' His best interviews were with Arresting Officers, Peggior Amico and Sudden Impact, but his proudest one was with Skrewdriver. Chad still has fond memories of Ian Stuart: 'I used to talk to him on the phone quite a lot. We would talk about normal things and always have a laugh and a joke about things going on here and there. He was a funny bloke and I would take the piss out of him for living down south, calling him a cockney, as he still proclaimed to be a proud northerner. It made him bite and he would go mad. He never forgot his roots. My memories of him are all good ones. He was a mate, a comrade and an inspiration. I'm proud and very privileged to have known him.'

Chad is less well known as the vocalist for late-'80s Oi band Noise Pollution: 'We got to the practice stage, but we were crap really. We did a video of a practice and a practice tape, which appeared on one of Gord's list. Some of our songs were patriotic. Some were not like 'The Shag.' We covered 'Boots and Braces' and 'Back With a Bang' by Skrewdriver, 'Sick Boy' by GBH and 'Wonderful World' by the 4-Skins.'

On Saturday, 30 June Skrewdriver, Noie Werte and Radikahl played the Kolbstube in Stuttgart, Germany.23

German fanzine *Schlachtruf* no. 3.

'Kicking Z.O.G. across America'24

The title for the two-page spread covering No Remorse in North America, magazine *Blood and Honour* no. 11.

In July No Remorse hit North America to play two open-air festivals. The first was the Canadian Aryan Fest organised by the Ottawa Chapter of the Aryan Resistance Movement (ARM), which was held on a farm near Metcalfe, a small town just outside Ottawa, over Canada Day weekend (1–2 July). There was a large police presence outside the property checking license plates as well as a police helicopter circling the property throughout the weekend. Tour T-shirts were sold emblazoned with the words 'Kicking Zog Accross America Tour,' even though across was spelt wrongly! Over two

hundred attended and 99% were skins from Ontario and Quebec. Canadian RAC band Cross opened for No Remorse. For this festival, Paul and Gary Smith of No Remorse were joined by the drummer of Cross and guitarist Rob from the UK band Straw Dogs who happened to be living in Canada at the time. Paul and Gary became so drunk they could barely play. Later they had to be threatened and forced into waiting vehicles to take them across the border to the States or they would not have made the festival there. The second of the two festivals was Aryan Fest '90 in Oklahoma organised by White Aryan Resistance (WAR). Paul Burnley remembers of this particular adventure:25 Interview with Paul Burnley, fanzine *British Oi!* no. 19.



No Remorse with Paul of Straw Dogs on guitar at the Canadian Aryan Fest (picture by Glen C)

We played first (three times) at the Canadian Aryan Fest just outside the capital. There were tug-of-wars, a wedding ceremony, cross burnings and gun displays, and bands also playing were the Cross (watch out for this great band) and Rahowa. We then drove for 28 hours nonstop to Oklahoma for the Aryan Fest. We played three times, witnessed a wedding ceremony, Swastika lightings, hammer-throwing and video showing. The other band to play were Bound For Glory, a great bunch of lads. Our line-up then was Paul - vocals, Rob - guitar, Gary [Smith] - bass and Paul, drums in Canada, and Scott, the vanilla gorilla, drums in America. They were both excellent festivals. We met lots of great people and had a great time.

White Aryan Resistance released a two-hour video of Aryan Fest '90 whose

highlights include sets by No Remorse and Bound for Glory, excruciatingly embarrassing interviews with both bands, and a 'Jap Bike Shoot' (which has to be seen to be believed). The video was made available in the UK through Freedom Videos operating out of an address in Liss Forest, Hampshire.

That same month, Skrewdriver, Skullhead and Violent Storm played a gig in the West Midlands, possibly Birmingham [exact date and venue unknown]. Richard of *Hammer of Thor* fanzine reviewed the gig as follows:26

Gig review, fanzine *Hammer of Thor* no. 5, 1990.

The place was packed full of punters. I've never seen that place so full. It was a great crowd, mainly composed of dedicated skinheads. But there were also a few non-skinhead patriots to be found. Such as a few ex-skins, one or two punks and flat-tops and even the odd 'normal person.' Unfortunately when we arrived the mighty Violent Storm were already on stage, so we'd missed the first part of their set. Mind you, we were early enough to see why this band is so often referred to as 'Wales' Finest.' They certainly know how to deliver a powerful performance. The dance floor quickly filled up, first with the Cardiff lads and soon others followed. We were treated to such great numbers as 'Land of My Fathers,' 'Europe of the Peoples,' 'No Cause' (for the mindless murdering IRA thugs) and many more great tracks. Every note sounded great and every meaningful line was executed with perfection. A highly memorable set.

Soon after Violent Storm stepped down, Skullhead took to the stage. Only for this one gig they were a four-piece as one of their guitarists was otherwise occupied. (Inconsiderate bastard, as Kev Turner called him!) This absence didn't prevent the band from giving yet another truly excellent performance. They kicked off with the powerful 'Odin's Law,' the title track to the (ever) forthcoming LP. Classic after classic rolled out: 'He's a Red,' 'Unity,' 'Murdered by Scum,' 'Hang the IRA,' 'White Warrior,' 'Town Moor Festival' and many more. The emotion and sheer power Skullhead consisently put into their live performances is basically just about unparalled. Maybe my opinion is a little bit biased as I'm a great fan of Skullhead. But I think that even the band's strongest critics would be forced to admit that these lads are bloody good at what they do. Needless to say the dance floor soon filled up with wild fans. A great set from a great band. I'd strongly advise any readers to try and see 'em in action.

There was certainly a good few well-known faces from the white-rock world to be found in the audience. Apart from the bands playing I also saw members of Close Shave, Lionheart and No Remorse, fresh from a trip to America, complete with 'Aryan Fest '90' baseball caps.

Next up were the best-loved of all the racially aware bands, Skrewdriver. The chaps the reds love to hate. We were treated to another first-rate performance. Dozens more people squeezed their way into the tiny dance floor. It was next to impossible to move. All the white man's anthems rolled out, met excitedly by a sea of raised arms: 'White Power,' 'Hail the New Dawn,' 'Smash the IRA,' 'Blood & Honour,' 'When the Boat Comes In,' 'Land of Ice' and tons more tracks. If any of you people out there have never seen Skrewdriver perform take it from me they always give 100% performance. A true skinhead band, who've never been afraid to stand by and express controversial views. Great stuff. Throughout the evening there was a great atmosphere, with no tension or hostility whatsoever. I'd like to thank all three bands for putting on a great show.

Dale may have gone to this gig and recalls: 'The gig was in '90 and held in

Bloxwich, Walsall, near Brum. I think Ian was living in this neck of the woods at the time. There was lots of trouble on the night. The gig was upstairs in a pub and the fighting was downstairs. The gig got shut down by the police. I heard that some locals were stabbed. Me and my mate were unaware of the trouble that had happened in the downstairs bar. Most of the skinheads at the gig left on coaches so me and my mate Dixy went down the road looking for another bar and that's when we bumped into a gang of local lads. We got a good kicking. It's not easy two vs. ten or more. I got a really good black eye. It was shut so I had to drive home with one eye in the morning! You've got to laugh. Good days!'

Lionheart hoped to play Stoke in July. No other details about this concert are known to the author.

Later that summer, on Sunday, 19 August, the BNP staged a very successful gig in Bletchley, near Milton Keynes. Battle Zone, Skullhead, No Remorse and Skrewdriver played the prestigious Wilton Hall. The only bad point of the evening, according to *Last Chance* fanzine, was 'the dodgy PA system' which was blamed on the sound man of Pakistani origin.27 A local newspaper reported:28

See fanzine Last Chance #6.

'Calls For Probe Over Booking' by reporter Steve Larner, date and name of newspaper not known. Also the reporter seems to have got the day of the concert wrong. The concert flyer clearly states 19th August.

Milton Keynes Mayor Betty Hanks has called for an investigation after a birthday party for a council-run hall turned out to be a rock concert for the far-right British National Party. More than four hundred BNP supporters descended on Bletchley's Wilton Hall on Saturday evening. They were met with a huge police presence and a small counter-demo by anti-racists. Officers were also deployed to guard the homes of Asians and a mosque in the town. Under borough booking regulations no political event may be held on council property open to the public. Saturday's booking had been made for a 22nd birthday party. 'And we had no reason to disbelieve it,' a spokesman said. But when police intelligence reports confirmed a concert by extremist rock group Skrewdriver was taking place after national advertising, the council sought advice whether to cancel it. 'We advised not to, to prevent a large number of would-be concertgoers turning up with nowhere to go,' said Supt. Tom Wright. His officers escorted 100 supporters from Bletchley station to the hall, with the help of BNP Stewards. 'We stood by until the event finished and apart from a minor scuffle between concertgoers there was no trouble,' he said...

Shrewdriver Z

19" August
Meet At Bletchley BR Station
6-30 to 7pm
£3 On the door Late bar.

Blood 人 Honour PRESENT SKREWDRIVER LAST QIQ BEFORE DURHAM CROWN COURT + SUPPORT (TO BE CONFIRMED) FRIDAY 28TH SEPT NEWCASTLE, UPONE RE-DIRECTION, YATE'S WINE LOD OPP. CENTRAL STATION 6-7P. £3 TICKETS FROM RE-DIRECTION Skullhead organised and played the 'No Sleep Till Durham Crown Court' concert in Newcastle with support from Squadron and Violent Storm. The stage backdrop was a banner bearing the Motörhead-inspired slogan 'No Sleep Till Durham Crown Court.'

Kev Turner was later jailed. He had this to say about his sentence in a letter to Chad, the editor of *Pride of the North* fanzine, who was also residing in jail: 'I got the racial assault thrown out and ended up with two months for a common assault. I got 18 months consecutive though for 'attempting to pervert the course of justice.' I couldn't believe it. Still nowt I can do about it apart from get on with it.'

Skullhead — Odin's Law LP

Beset by delays, Skullhead's second LP called *Odin's Law* on United Records (catalogue number SKULL 2) eventually hit turntables late 1990 or early 1991. Kev Turner was unaware of its release until he saw it in a record shop in Belgium! Well-produced and well-played, *Odin's Law* sounds considerably better than *White Warrior*, although Kev Turner was not entirely happy with the mixing at the time. It has the power, confidence, memorable tunes and punchy choruses that its predecessor was lacking. The improvement also extended to the front cover artwork: *White Warrior* is appallingly bland whereas *Odin's Law* is vibrant and colourful.

The Skullhead line-up on this LP was Kev Turner on vocals, Spin Brown on bass, Craig Bond on guitar, Raish Carter on drums and Pete on guitar. Tim Ward had left the band 'due to other commitments.' Raish Carter replaced Steve Fothergill who plays down the fact that he was once a member of the mighty and influential Skullhead, albeit for the briefest of stints:

I never actually 'played' for Skullhead. I was a friend of Kev and while he was in prison I had started to learn the drums. Nick was learning percussion and was sort of moving away from the 'scene.' So Kev asked me to join Skullhead, I agreed of course but I was busy with Unity as well as my own fanzine *Look Ahead*. Thankfully, Bondy knew this 'kid' from Sunderland called Raish. Raish came to see us the following week, he was pure class. After the practice Kev asked him to join. It later came to our attention that Raish had once played for a left-wing band called Red London, so I did an interview with all members of Skullhead to clear it up. The interview was subsequently printed in *Unity*. Raish had simple views. He liked playing the drums, so he played. Full stop. He wasn't left-wing or rightwing, he was a drummer.

Raish Carter said of his past in Sunderland band Red London and joining Skullhead:29

Interview with Skullhead, fanzine *Unity* no. 3, grammar corrected. According to another source, Raish was asked to play a prison gig with Kev Turner as part of a children's benefit. The gig went well and Kev said he'd keep in touch with Raish after he got out. When they were both out, Kev invited Raish to drum with Skullhead.

Red London were old mates, people who I grew up with in the town that I lived in. At the time, punk rock was kicking about, when Red London formed. That's the time I joined Red London and started drumming for them. I drummed until '83, about that time I was sent to prison. I rejoined them when I got out and still believed in what they were playing and singing about, in other words I backed

them all the way for the type of music they played. I believed in them politically but only cos they were mates and I wanted to stand by them. In '88 I was sentenced to two and a half years imprisonment and that's when I lost contact with Red London and my 'so-called' mates. At the time before I got sent down I was singing for Red London and while I was in there Red London found a new singer! Then I met Kev, singer of Skullhead. He offered me a big chance to join Skullhead, which I jumped at. Now I no longer see Red London and now I fully believe in what Skullhead play and sing about. Skullhead are better than Red London because they tend to do more gigs and want to go forward all the time and are better politically motivated.

Like the fifth Beatle, there was a fifth member of Skullhead by the name of Peter Hainey. Steve Fothergill reveals:

Peter Hainey was a kitchen fitter who had a unit on an industrial estate in Consett, Skullhead needed to practice and Kev knew Peter etc., etc... Anyway Peter played guitar, and in the days before Tommy joined the band, Pete would jam along with Skullhead. Pete also had a driving license and a PA system which was used for many, many gigs all over the country. I travelled with Peter a lot to gigs, getting there first and setting up early. With his backing sound being so raw and bringing Skullhead to a new sound he started playing on stage with them, even recording with them, but never joined the band as such. Peter stayed with the band till well after *Odin's Law* was recorded, and in fact wrote the music to 'Patriotic Pain.'



Skullhead as a five-piece (picture taken by Moonie)

Odin's Law expresses the fact that Skullhead are an Odinist band. Admittedly Kev Turner was the most dedicated, but all of the band held a keen interest in the subject. Asked how he became aware of Odinism, Kev Turner answered:30

Interview with Kev Turner, fanzine The Raven no. 2.

Firstly, I have never been a Christian. From an early age I was exposed to its hypocrisy. The prayers in church and sermons were just empty words to me. They

meant nothing. What did mean something was the changing of the seasons, the beauty of the land, the power in the wind, thunder and the sea. For this reason I have always been interested in 'land-based' religions, but it was not until 1987 when I discovered Odinism that things started to make sense. It was not something I had to make a decision over. It sort of clicked, felt right from the start. I was introduced to Odinism through leaflets that I was sent and from then on there was no turning back.

Some groups may have dabbled, but Skullhead had fully embraced Odinism, described by the Odin Fellowship as a 'Western Religion for Western Man.' It is a religion based on living in harmony with nature, love of family, and respect of race and culture. It stresses the importance of integrity, pride, truth, honour, courage, self-reliance and loyalty, the virtues of the noble soul, the warrior. One article about Odinism, which appeared in the pages of *Unity*, the self-styled 'zine of modern Odinism,' concluded:31

Fanzine *Unity* no. 2. The author of the article is not named.

The sheer depth of our master's culture and life-force is phenomenal and ever expanding. It is our duty to oppose Christianity as a tool of Zionist reaction on all fronts. We have no temples, no walls can hold the power of our Gods, the skinhead is at the forefront of this battle, [and] here is our chance. In my opinion the life-circle has come around to resist the unclean spirit, namely the multi-racial society. Odin will never die because he lives in the hearts of every one of us, and as for myself I believe the skinhead way of life to be the road to Valhalla. We must earn our place amongst the chosen and if not for ourselves, for the gods we must reclaim the world. Hail to Victory Skinhead!

Religious beliefs are very individual and personal. However, Kev Turner has shared what Odinism means to him:32 'If you look at the Australian aborigines and the American Indians you will see a spiritual people who are at one with the land. Odinism is the religion that brings about the same for the Western, Aryan man. We all say we love our land but nine out of ten find it difficult to explain why. Basically we are part of the land as the land is part of us. Through Odinism we learn to understand this and much more.'

Interview, fanzine British Oi! no. 20.

Continuing elsewhere:33 'You can't fight for a land that you have no real understanding of and you can't respect an environment you don't know, be it on a personal or national scale. Odinism not only offers life, but it gives the struggle true meaning!'

Interview with Kev Turner, fanzine The Raven no. 2.

With the exception of 'Stormtrooper,' all other songs on *Odin's Law* were written by Kev Turner while he was languishing in prison. The album starts with the title track, which remains one of the band's finest moments, but it does sound remarkably like Red London's 'Once a Friend.' Kev Turner said of this: 'Raish played me "Once a Friend" when we were locked up together in Acklington. I didn't care much for the vocals (I told Raish this as he was singing it, ha ha) but the track itself was excellent. We decided it would be a good cover, and see if Skullhead could pull it off as good as Red London who in fairness were a fucking good band. I didn't fancy singing the lyrics to "Once a Friend" so I wrote "Odin's Law" and it worked...' Kev Turner wrote the following lyrics for 'Odin's Law':

Turn your face to the golden years
And the glory of the past comes rushing back
Memories of when our race was young
How come the glory days they didn't last?
I ask myself, just what we're living for

We need rebirth through the ways of our own And through the glory days we'll live again Through Odin's law and the power of Thor We have the strength to live and die once more Within myself, I know it's real, cos I can feel

Odin's law, it's what we're living for, oh ho Odin's law

The life cycle comes round again
We must stand up and fight these evil men
Through Odin's law and the power of
Thor We have the strength to live and die once more
Within myself, I know it's real, said I can feel

'Town Moor Festival' recounts the gang warfare and violence that accompanied this Newcastle festival, as seen in the following excerpt, and calls for white unity towards the end of the song:

Town Moor Festival highlight of the year Around the country the second biggest fair Big wheels, dodgems, sideshows, the lot For some the experience won't be forgot It was the biggest event of the gang warfare year Time for bootboys to shine up their gear Plenty of polish and Doc Marten boots Hair would be shaven down to the roots

The meeting place sorted, the word would be spread The gang's were many but we were skinheads Going to the moor a crew a hundred strong The night would be ours and we were not wrong We'd stand around the waltzer a daunted sight We'd claimed our manor, we are ready to fight Birds, music, lights and a strong atmosphere Our spirits were high we didn't know fear

Next up is the flag-waving patriotic 'Rose of England,' described by one nationalist fanzine as 'the ultimate love song to our fine country,'34 which also laments the decline of the British Empire and the current state of the nation, though salvation is at hand:

Fanzine *Hammer of Thor* no. 5.

The rose of England keeps growing strong just like the pride in my heart

We like the love for my country it against he destroyed.

It's like the love for my country it cannot be destroyed For its roots are so entangled yeah deep within me Making me proud to be English and proud of my country Well I used to sit and wonder when I was quite small
About the British Empire how it seemed so long ago
About her size, her strength, her greatness and might, and how we
ruled the waves
But all that has now gone due to our nation's ways

So I'll fly my flag and hang 'em high Cos my land it will never die And once again we will sing

Cos I know we can be great again

Now I know there's many of us who believe in this way But ignorance and blindness has turned the people away From realising where our nation's been going wrong So we've got to educate them cos the time is getting on

So let's all stand together in the fight for what is right Cos unity is strength and strength is might And once again a day we'll see our nation so free again Instead of its present state where it's going down the drain



For Kev Turner and Skullhead, the key identified in this 'fight for what is right' is unity because 'unity is strength.' Years before, Kev Turner had stated: 'In unity there is strength. We must all never forget this cos if we do then there can never be any hope for our people. Also loyalty should be important but the loyalty must be to the movement not the people.'35

Interview with Kev Turner, White Revolution no. 2, 1988.

The next song, 'He's a Red,' rages with particular anger against the type of wealthy socialist who would have you believe they are working-class:

Che Guevara beret covers his greasy hair John Lennon glasses highlight a simple glare Red star badge pinned on his chest Fingerless gloves and warm woollen vest

He's a red, he's scum, it's about time that bastard got done He's a red, he's scum, the real public enemy number one

Mummy drives around in a Jaguar Daddy's Rolls-Royce is a company car But junior's out there as bold as brass Tells everyone he's working class

Save gay whales, help the coloured fella With every newspaper get a free Nelson Mandela Mummy went mad on the day His friends, the IRA, blew Harrods away (right on comrade!)

Tell me red scum, what's up with you?

I can tell by your face you ain't got a clue

What you gonna do in years to come?

When you're sitting in your Porsche with a high income

The IRA bombed Harrods department store in London on 17 December 1983, killing six people and injuring over 90. The IRA Army Council would later claim that it had not authorised the attack.

Rounding off side one, 'The Way It Is' is basically a potted history of Skullhead from day one up until that juncture:

We started off five years ago, we're still as strong today Filled with the pride of our ancestors, we knew we wouldn't fade away The death of a friend, a warrior, spurred on our battle cry And through this band, he still lives, yes, our dead do not die!

Cos we're Skullhead and through white unity we're gonna win Yes, we're Skullhead and we will never give in

So we joined White Noise and they helped us grow A debt we swore we would repay And just when things started going well One of the band got sent away

Two and a half years of steady growth Two and a half years we kept the oath Two and a half years we worked like hell And as Skullhead grew, White Noise fell

Now we've joined with mates to keep it going
To help white rock keep growing
Our main aim is white unity and with our musical sword we'll all be
free

And now all the bands play together and that can't be a bad thing No doubt there'll be those who'll criticise us But we know we are gonna win

'Stormtrooper' kicks off side two, a song which portrays skinheads as unflinching

stormtroopers, fighting on the streets to save the fate of the nation, and spits venom at the political leaders who 'don't get their hands dirty' and criticise the appearance and lifestyle of the 'foot soldiers':

Living in a nightmare, can't turn around But I know what's mine, gonna stand my ground Because everyday living is different to ideals And I know it's right, yes I know how it feels

Sometimes I might go astray Sometimes I might go my own way But deep within my heart I know I'm true And I'll always stand by you

Standing by leaders who ain't worth a light Who shout from the back while I stand and fight They say I can't drink and what I should give But while they stand and talk I gotta live I know exactly what I'm gonna do Cos I'm a stormtrooper, gonna see it through

A stormtrooper stands and a stormtrooper fights
Cos he knows what he's doing from inside is right
And my image might not fit the poster on the wall
And my lifestyle won't meet the idealists' call
But it's people like us who stand on the street
Yes, we're the stormtroopers and we won't see defeat

'ANC' denounces the African National Congress as 'terrorist scum,' arguing that 'terrorists can never be right.' Kev Turner said of Nelson Mandela, the leader of Umkhonto we Sizwe [which translates as 'Spear of the Nation'], the armed wing of the African National Congress:36 'Nelson Mandela in my eyes is a terrorist and an enemy of the White race and therefore should be treated accordingly. In a world where communism is slowly crumbling I find it amazing to see Nelson Mandela, who is supposed to be promoting free speech for his people, stand there with the hammer and sickle flag. It's a joke.'

Interview with Kev Turner of Skullhead, fanzine *Hammer of Thor* no. 4.

'ANC' is followed by 'Patriotic Pain' about the pride and pain of getting a patriotic tattoo. Next up is a cover version of the 4-Skins' classic skinhead anthem 'Chaos' littered with rewritten lyrics that bring a whole new meaning to the song. While this may have seemed a good idea at one time, the rewritten lyrics are really not worthy of the band. Moving on, the final track, 'Last Chance,' was written years before with the following original lyrics:

They promised we'd be free and I believed their lies
As they kept us down they helped the others rise
Cos the National Front are nazis, that's what I've been told
And I believed in Labour, while Britain was being sold
They sold their papers on the streets and flew their Union Jacks
But they were nazis, at least that's what I was told, so I turned my
back

Year by year the party grew and we were warned of them Smash the nazis on the streets smash all Hitler's men Cos the National Front are nazis, that's what I've been told And I believed in Labour, while Britain was being sold As time went by the blacks they grew, and I was getting scared I could not go out at night, as racial violence flared

The whites were mugged, raped and killed, I saw it with my eyes Now was Labour telling the truth or were they telling lies? The troops took to the streets to keep the peace by day But as the night time came around, they kept out of the way Soon there was a fight the white minority dead I was left alone, hiding with my old mate Ted

Watch out he screamed: 'Here comes the mob,' we both ran for our lives

They chased us down an alleyway armed with switchblade knives
As they came like crazy dogs, doing a war dance
I could see that we were doomed, we never stood a chance
More and more they came to join the last white hunt
'Twas then I saw the poster, it said YOUR LAST CHANCE THE
NATIONAL FRONT!

The lyrics were updated for the version of 'Last Chance' which appears on *Odin's Law* and are no longer supportive of the National Front. The revised first verse illustrates the point perfectly:

They promised we'd be free and I believed their lies
As they kept us down they helped the niggers rise
Cos patriots are nazis, that's what I've been told
And I believed in Labour, while Britain was being sold
I saw them standing on the streets flying Union Jacks
But they were nazis, at least that's what I was told, so I turned my
back

Fanzine *British Oi!* was full of praise for *Odin's Law*, describing it as a 'brilliant LP and a marked improvement on their debut.' It gave the LP a mark of 10 out of 10. And yet, with two members of the band now languishing behind bars, Skullhead were very much out of action. Kev Turner and Craig Bond both served around one year in prison. The band used the time to write new and stronger material.

Squadron — Our Time Will Come LP

With a line-up of Len on vocals, Jim on guitar, Brad on bass and new boy Nev on drums, Squadron recorded their debut album over two weekends sometime around March. Called *Our Time Will Come*, it was released by White Power Records (catalogue number WP 11), albeit belatedly.37 Worse still, without a word of warning, the record label had heavily censored Jim's sleeve artwork with a black marker! Defiled, the cover looks a mess. However, and again, Nick Rich had managed to find his way onto the cover!

Even though *Our Time Will Come* is dated 1990, according to some sources, the album was released one year after it was

recorded. Interestingly, one source records the release date as early as March 1990.

This album is not blessed with the best of production, but the songs are raw, powerful, gritty yet melodic with the youthful exuberance of Oi, making it a genuine rough diamond. This is not a rock recording, the sleeve should have warned. Lyrically, the album takes no prisoners, as typified by the opening track 'Master Breed':

We stand proud at the edge of the crowd when it comes to fight
We'll free our country of this scum we'll make it pure and white
We'll burn them down we'll drive them out
We'll live the way we please we'll show the world and those who
doubt
That we are the master breed

The lyrics to 'Master Breed' were written by former band member Shok while travelling on a bus through Catford, South East London. Shok wrote many more of the lyrics on this album. Time and time again they address timely social and political issues with a sense of menace so thick and ominous you can almost touch it. Jewish media lies, controlling Zionists, race, race traitors, liars, international communism and immigration — Squadron don't hold back.

Specifically, 'Poisoned Youth' angrily recounts the brutal unprovoked murder of a defenceless old age pensioner by two black muggers. The victim had fought for his country, survived and come 'home to live in peace' where he was 'killed in the country that he loved by cowards in the street.' While 'Burn the Books' moves the 'fight' to the classroom and the 'big lies' taught by history books and left-wing teachers. Squadron's answer is to 'burn those books,' re-educate and 'put the truth back on the shelves.' The title track, 'Our Time Will Come,' venomously attacks Zionist lies. Indeed, for guitarist Jim, the song is a 'statement saying how sick and tired we are of seeing them [Zionists] rob and steal from our country while a handful of true nationalists will stand up and fight back.'38

Squadron interview, fanzine *Blood and Honour* no. 6.

'Time for Change' is now dedicated to skinhead Raymond Nicholls who was jailed for nine years for killing convicted sex offender John Rose after a pub row about child molesters.

Squadron, an unashamedly British National Socialist band, was just as outspoken when it came to their political stance. This LP is dedicated to the British Movement. The chorus of 'White Law' proudly declares that 'Nationalism's the only cause':39

Shok's explanation of 'White Law' in the Squadron interview, fanzine *Blood and Honour* no. 6.

There's no way we'll ever give in Keep on fighting 'til we win British whites will have their day National Socialism it's the only way

For Jim, who co-wrote the song with Shok, the former vocalist, 'White Law' has another angle. He explained: 'It's about the way the media twist everything. Skinheads are painted black and if I fight back, nine times out of ten I'll be found guilty.'40

Jim's explanation of 'White Law' in the Squadron interview, fanzine *Blood and Honour* no. 6.

'R.I.P.', better known as 'Ein Volk, Ein Reich, Ein Führer,' also expresses and affirms their firm belief in National Socialism. For Squadron, the Reds may have destroyed all physical evidence of Adolf Hitler, but his spirit lives on. Shok, who cowrote the song, confirmed that 'R.I.P.' is 'dedicated to our leader Adolf Hitler to show that we won't let his spirit die.'41

Interview, Blood and Honour no. 6.

The album finishes with 'Actions Speak Louder' about 'a big-mouth who ran off and left his mates to get a hiding (and not just the once) but was dealt with in the end.'42

Interview with Jim of Squadron, fanzine Last Chance no. 1.

Harder-edged than most of its contemporaries, the album easily found its way into the hearts of those who were not quite convinced by the musical progression of some RAC bands. In many ways, this album is a return to the musical roots of the movement, which met with approval from the nationalist fanzine world.

The wheel of life

Just like the wheel of life, which keeps on turning, nationalist bands formed and broke up. From the valley of Merthyr in South Wales, Blackout formed in February/March. What started off as bit of a laugh became more serious and definitely more positive when the band recruited a new drummer; the old one wanted the other band members to be rock stars! The line-up then was Roger Ramjet on vocals, Andrew Lewis a.k.a. Stinko on bass, Miffy on guitar and Aky [or Acky] on drums. The band's name, suggested by Stinko's missus, was adopted by the band, 'summing up in two simple words one of the main nationalist viewpoints.'43

Interview, fanzine British Oi no. 17.

Politically, as nationalists, the four of them supported 'most of the extreme nationalist parties such as the BNP and the NF,' but they were not members of any political party or organisation. Songs addressed social and political issues such as:44 **Ibid**.

'Self-Destruct' which is about taking drugs and the effects of drugs, 'Traitor,' a song about the Tories selling out in Ulster with the Anglo-Irish Agreement, and 'Freedom at Last,' which is about an old war hero sick of seeing his land overrun by immigrants and our pathetic government doing nothing about it, so he does.

English Rose broke up in July 1990 when the original guitarist left. [They did not reform until early 1991.] That same month, Razor's Edge formed in Birmingham to help revive a fading local skinhead scene. The band was Andy on vocals, Kev on bass, Dirk on guitar and Sid on drums. Dirk was also the guitarist for Birmingham Oi band Close Shave. None of the others had previous experience. Musically the band were influenced by the 4-Skins, the Rejects, Cock Sparrer, Condemned 84, Skrewdriver, Brutal Attack, Skullhead, No Remorse, Squadron, Iron Maiden and AC/DC. Indeed, after rejecting names like Odin's War, Badlands, Lethal Weapon, Warhead and Battlecry, the band decided to name itself Razor's Edge after an AC/DC album.

The skinhead way of life was important to the band but the nationalist cause was more important. Politically, Razor's Edge 'admired any party or movement/organisation that stands up to protest and to fight for the White Race.'45 They wrote songs about the AWB, the UFF, Vikings, free speech, the unification of Germany, serving in the armed forces and the influx of immigrants into Britain. They started to gig in 1991.

Interview, fanzine British Oi! no. 22.

Grade One from Cambridge reformed as a 'proud nationalist skinhead band.' The original band had formed in 1986 'for a laugh' and was non-political with Raf Rocca on vocals (he later got sent to jail for murdering his wife after he discovered that she had slept with his brother), Gary O'Connor on bass, Paul Woodstock on guitar and Charlie on drums. Charlie, who loved Oi, had been a skinhead for years. He thinks his first ever gig was the Exploited in Colchester sometime in 1983. After recording a demo with four songs and playing one gig in Ipswich supporting Splodge [date unknown], which proved their one and only gig, Grade One split up. They wrote a heartfelt song in memory of skinhead friend Bruce Drury called 'Never Forget You':

Why it's you is what we can't understand
Can't find a reason in our minds
Don't wanna believe that it's true
That something like this could happen to you
Things we wanted to say but now it's too late
But now you're gone forever, was that your fate?

Now you're gone we won't see you again We'll always think of you, remember your name Cos in our minds you'll always be a friend And that will never change

Oh yes it's true, Oh yes it's true We will never forget, forget you

Bruce Drury had just turned 18 years old and his girlfriend was only told of her positive pregnancy test five days after his death.



Grade One — original line-up

Grade One reformed a couple of years later with Charlie now on guitar, Mick Smith

on vocals, James (a punk) on drums and Doc on bass (who later played in Battle Zone). Mick Smith, a keen scooterist whose scooter Alien had once graced the pages of *Scootering* magazine,46 said of joining the band: 'I joined Grade One because the band had come to a standstill at the time. Raf the singer had left and I was round Charlie's one day chatting and said yeah I wouldn't mind having a go at that and so went along to band practice and joined the band. This was with me, Charlie, Doc and James who was nicknamed Doughnut or as he was called in an Italian fanzine 'Dog Nuts'! I had never thought about being in a band until then so it was all new and quite exciting because we were all good friends and we did have a good laugh at practices and gigs.'

Scootering no. 23 (September 1987).

The Year's End

In November, Close Shave and Battle Zone played three dates together, which could be called a mini-tour: The Chimneys Inn, Bloxwich on Saturday, 3 November; Bristol Hotel, Cardiff on Friday, 9 November with Violent Storm; and St. Albans on Tuesday, 20 November. Alex of Battle Zone recalls of playing Cardiff: 'The gig was on a Friday night. J used to work which meant we got caught in traffic on the M4. We got to Cardiff late, even though we drove down the hard shoulder for like 20 miles! Close Shave had already played so we went straight on and suddenly it all went off. I remember Casey of Violent Storm going mad, holding a chair above his head and shouting: "This is the start of the race war.""

It was not the start of the race war. Trouble flared after 'a couple of skinheads beat a black up down the road who returned with a few friends,' explains Charlie of Grade One, who was standing outside the venue. The St. Albans gig was cancelled after the venue burnt down the night before!47

Unconfirmed, but Alex of Battle Zone does not remember playing St. Albans.

Also in November, No Remorse and Battle Zone played East Kilbride in Scotland. [The exact date and venue are not known.] Vocalist Alex of Battle Zone had this to say about 'Scotland's first skinhead gig in a long time' which attracted over one hundred people:48 'All in all, the gig went really well under difficult circumstances. For example the hall was the local councils who happen to be Labour. When they found out that there would be 'Fascist' bands playing they tried unsuccessfully to call it off, firstly by refusing permission to have a bar and then by getting the Old Bill in. Unfortunately for East Kilbride council it didn't work, the gig went on and the lack of alcohol problem was solved by the local off-license. The gig went ahead really well and both bands got a good reception. Although the turnout was quite small it didn't seem to matter.'

Fanzine *Last Chance* no. 7.

At the end of the gig, as the bands were packing up on stage, a massive fight kicked off when two skinheads unzipped their jackets to reveal Celtic shirts. Alex likened the ensuing chaos to 'something out of the Wild West'! Trevor from Dunstable was at this one. He remembers it differently, summing up the occasion with the words: 'It was not too exciting and, apart from us five English, there was probably only 35–40 more attending.'

That same month, the police raided the home of Kevin Johnson in Harlow, Essex, who was running Skrewdriver Services with his identical brother Roy. The police confiscated books, albums and stickers. The two brothers were later charged with five counts of possessing material likely to incite racial hatred: four albums and a songbook of lyrics by Skrewdriver. Brought to trial, they pleaded guilty to possessing racially inflammatory material with a view to distribution. Remanded in custody for pre-

sentencing reports, they were subsequently sent down. Ian Stuart was outraged:49 Interview with Ian Stuart, fanzine *Last Chance* no. 14.

Well, it's just unbelievable, being put away just for selling records. As far as I'm concerned and as far as anybody I know is concerned, there has never been anything to say that you can't sell records, whatever they were. I mean, there's bands going around singing songs about killing God and loads of these anti-religion groups, they've all got a bit of stick, but there has never actually been any court cases trying to stop them selling records. Take American rapper Ice-T, some stores said that they wouldn't stock it, but most stores do still stock it. It was all a publicity stunt and has sold more records because of it. He's never been charged. Obviously there is nothing wrong in singing about killing White people and police. No one was ever done by the law for selling Ice-T records, and no one has ever been arrested either. Our records do not incite violence at all, our lyrics are basically about being proud of your White race. If it's illegal to be proud of your race, why isn't it illegal to be proud to be Black, Asian etc...?

Ian Stuart now handed Skrewdriver Services to Neil Parish of the BNP who had organised a few gigs in the Milton Keynes area. He was easily recognisable by the borstal teardrops tattooed below his left eye. It was Neil Parish and Paul Burnley who came up with the idea of separating Blood and Honour into regional 'divisions.'

To celebrate a Skrewdriver 'Christmas Blitz,' Blood and Honour announced the following gigs: Saturday, 1 December Bloxwich, near Walshall, Monday, 10 December Heanor in Nottinghamshire, and Monday, 17 December Burton-on-Trent. The venue on Saturday, 1 December was the Chimneys Inn, Bloxwich and the venue on Monday, 17 December may have been the Royal Oak in Burton.50

Unconfirmed, but Pete B., who was now a member of Skrewdriver Security, recalls that Skrewdriver played the Royal Oak in Burton on a Monday night. The Royal Oak is located on Market Place. Chris Hipkin also attended this concert.

BLOOD AND HONOUR PRESENTS A SKREWDRIVER XMRS BLITZ.

MET BLOXWICH POST OFFICE, BLOXWICH HIGH ST. NR. WALSALL BETWEEN 6.30 -7.30 P.M.

MONDAY 10-M. DECEMBER

MEET AT TOLLY COLLERS OF RED LION PUBS
ON DEARY ED. HEANER BETWEEN 7.00 - 8.00 f.m.

MONDAY THE DECEMBER . NO MEET IN BURTON - ON - TRENT MARKET PLACE BETWEEN 6.30 - 8.00 P.M.

THE STRONG SURVIVE .

CHAPTER ELEVEN 1991

Gods of War Volume 4 compilation LP

In early 1991, White Power Records released volume 4 of the *Gods of War* series (catalogue number WP 13) featuring in order of appearance Squadron, Lionheart, Skullhead, Brutal Attack, No Remorse and Stormbringer, who finally lost their vinyl virginity. Again not all of the material on this compilation was unreleased and disappointingly that went for both Squadron and Lionheart, although the two contributions from Squadron were re-recorded versions. Coming to the proverbial rescue, scene heavyweights Skullhead and Brutal Attack more than compensate, making this a must-have album. Skullhead present two previously unheard tracks, 'No More Brothers' Wars' featuring lyrics written by Spike of *Welsh Leak* fanzine and the autobiographical 'Skinhead Rock Band.' As for Brutal Attack, 'You Give Me' is one of their finest ever moments, even though it's a love song:

It's four a.m. in the morning and I can't feel your breath on my face So I turn and slip my hand right around your waist In the moonlight I see your features so fine And I feel very lucky baby you are mine

You are my lifeblood you are my dream
I give you my love you give me
You are my lifeblood the girl of my dreams
I give you my love you give me

As the dawn breaks I turn to see that you're still there And I thank God you ain't going nowhere With you in my arms I feel so very strong With you by my side I can do no wrong

We cross hills and fields walking hand in hand We start to kiss by the sea on the sand My love it grows stronger it's your heart I wear This unbreakable bond that I'm so proud to bear

I don't ever wanna be left without you This is something real something oh so true Together we are dynamite waiting to explode Me and you together now the open road

The second track from Brutal Attack, 'From the Inside,' returns to the plight of the generation that fought to save Britain from Hitler only to be betrayed by the traitorous politicians who opened the floodgates to unlimited immigration when peace came:

When I was a young boy I didn't understand what my father said, About how he fought to save this land, and now he wishes he were dead

They spit upon his good name, take away his right to speak, They fill our land with aliens, they make my father weep

But now I understand it,
I've seen for myself
I am on the inside looking out at you
I see the answer is in my hands

The trouble with this nation is they forget too easily,

They say stand in line you don't come first, they preach racial harmony

My father fought to stop one invasion, now he knows that war was insane.

When peacetime comes the doors are thrown open and others invade again

So you listen to me boy don't just stand and stare, Stand up to be counted, show this land you care Raise our standards with pride, keep the white flame bright Stem this rising tide, put the aliens to flight

With the realisation that the power lies in the hands of each and every person of the white race, the song also calls upon this generation to take up the struggle against immigration.

'Last Train to Freedom' by No Remorse continues the debate over immigration. Musically, the song is nothing special and that could also be said of the two mainstream rock songs by Stormbringer, a studio project very much based on a meeting of minds. Stormbringer came about through former No Remorse drummer Rob, who got together his friend and veteran guitarist 'Smokey Joe' and Paul Burnley. They clicked. Joe had the music and Paul had the lyrics. The three of them recorded enough material for an album, which was sent off to Rock-O-Rama Records, who were probably less than impressed because the recordings gathered dust for well over a year before they started to be released as compilation tracks and not as a full album, which greatly disappointed Paul Burnley. Nevertheless, he still expected Rock-O-Rama Records to release a full-length album. The name Stormbringer may have been inspired by the Deep Purple album of the same name or by the name of the black sword featured in a number of fantasy stories by the author Michael Moorcock or by Thiassi, a Norse giant sometimes known as Storm-bringer.

Rock-O-Rama Records released the first two volumes of *Gods of War* on one CD and the last two on another (catalogue number RCD 156), although minus one Skullhead song and one Stormbringer song because of time reasons.

Squadron — Take the Sword LP

White Power Records followed the *Gods of War* comp with Squadron's second album, *Take the Sword* (catalogue number WP 14). The line-up had remained unchanged from the first album. This album is more of the same: raw, aggressive and threatening Oi, although the lyrics don't punch as hard. Some copies came with handy printed lyric sheets.

There is much talk of skinheads, described as the bulldog breed, patriotism, and fighting for race, country and justice. 'No Pride' recounts the story of a 'pure, white' skinhead being jumped by four whites, bemoans whites fighting each other when they should stand as one and then defiantly proclaims: 'You can kill me, but you can't kill us all!' Similarly, 'Get Up and Fight' reiterates the notion that white survival depends on a united white race. Written by Jim, the song also shares his personal story of growing out his hair after nine years as a skinhead: 'You don't need short hair to show that you care.'

Squadron band history in German fanzine *Moonstomp* no. 5.

Specifically, 'Patrick's Day' vilifies Patrick Harrington of the Official NF who stands accused of corruption, stealing money, using black campaigners and siding with Gaddafi. Previously unthinkable, in 1988 *National Front News* had featured a cover extolling the 'new alliance' of the party with Gaddafi.

'Who Rules Britannia?' paints a rather depressing picture of a collapsing Britain: unemployment, poverty, an Empire being given away, the sale of British industry to the Japanese, rising crime (eloquently expressed with the words: 'The police tell people that crime's for fools and the British prisons are more than full'), lying politicians, unlimited immigration, injustice, and depraved vicars who rape children, which is no longer deemed a sin.

'Robert Bassey' is undoubtedly the angriest song on this LP. Original band member Jim Harwood wrote the music and lyrics for 'Robert Bassey,' a victim of a race attack who, according to the sleeve notes on the first album, was 'murdered for his beliefs':

They took his life in their hands
With a fucking great knife they cut him down
Tied him up, kicked him around
Put a weight on his feet and left him to drown
People watched by, they let him die
With blood-clouded water yet they still lied

The song goes on to claim that the brutal murder of Robert Bassey was hushed up by the police and the coroner in the interest of race relations, bitterly concluding:

No enquiry just like before,
Remember Geordie? You know the score
The media have no tears to cry
Forget the sorrows and let him die
Covered up murder every little bit
All you slags you make me fucking sick

'You Know Your Name,' whose subject matter is not the most original, details the aftermath of a bad relationship. The animosity in the song is palpable.

'Take the Sword' is the jewel in the crown of this album. The lyrics are creative and embrace Arthurian legend that a great leader will arise and with an army of warriors deliver Britain out of turmoil and into a new golden era, where brothers will never again fight, where Zionist usurpers are vanquished, where the 'white race is now set free.'

Reaction to this new LP was varied. Asked about this, Squadron answered:2 'Some people prefer the second LP to the first and vice versa. Personally we feel that the second LP suffered in the mix and that the first LP has a much rougher edge and slightly better songs. Although having said that we are pleased with *Bulldog Breed* and *Take the Sword*.'

Interview with Brad and Squadron, fanzine Last Chance no. 11.

No Surrender Volume 4 LP

Rock-O-Rama Records started the year by releasing the *No Surrender Volume 4* compilation LP (catalogue number RRR 104) which featured British bands Skullhead, the Klansmen and Stormbringer, as well as German bands Störkraft and Endstufe. The front cover artwork of an eagle with outstretched wings and the legend 'Tomorrow belongs to us,' which had been used as a T-shirt design years previously, could have been more exciting.

The two songs from Skullhead were originally scheduled for release as a single.3 'We would send Herbert the recordings and he would release them as he saw fit,' explains Kev Turner. The first of the two songs, 'Yuletide,' complete with a helping of 'seasonal' jingle bells and a deep-throated festive 'Ho Ho Ho!' from Santa Claus, exposes Christmas as a Christian rip-off. To explain, as the Christians converted the Germanic peoples of Northern Europe, they 'adopted,' although some would say stole, many Pagan Yule traditions to facilitate the acceptance of Christianity. The lyrics read: Fanzine Last Chance, no. 8.

Years ago we had our faith, but it was taken away

And the biggest insult of it all is what the Christians now call Christmas Day

They say that Jesus was born on that day, historically it isn't true They twisted our customs to suit their own way, lies concocted by a few

It's the biggest rip-off in history
They can't explain the Christmas tree
The solstice Yule log and there's more
Cos Santa Claus is really Thor

As the Solar wheel sets low in the sky, the Yule log gives off its fire And Thor rides out on a big white horse giving gifts for the children's delight

The significance of the Christmas Tree is Yggradsil reaching the stars The stars are the lights that burn so bright as to outshine Christian farce

So this Yuletide enjoy yourself, remember what it's for

It's the end of the year, a time for beauty, a Yuletide Solstice for Odin and Thor

It's not a time for worry and greed that the Christian farce has brought

Observe the truth, forget confusion, this imperialist web is just an illusion

Yule or yuletide is a pagan midwinter festival celebrated by the Northern Germanic people which was later absorbed, and equated with, the Christian festival of Christmas. Modern-day traditions such as the Yule Log, the hanging up of mistletoe and the Christmas tree all have their origin in Yule and Germanic paganism. Moreover, the Norse god Thor certainly paved the way for the character of Father Christmas in his many guises.

The second song from Skullhead, the slow ballad 'Memories' complete with piano and sung with passion, tells the tale of a close friend who joins the Army straight from school and is sent to Ulster, where he is murdered by the IRA:

Some left school to join the dole queue The money was poor and the jobs they were few Some of us got lucky they got a trade You joined the Army you thought you had it made I remember the night before you went away I drank so much I was pissed the next day We wrote and kept in touch you knew it well The money was good but the training was hell And you found yourself a girl put a ring on her hand Then came the call you went off to Ireland Just one of the lads one of the rest But when it came to mates you were the best And when you died on that cold winter's day It was like one of us was taken away But to many you're a statistic or a victim in a war To us you were just the kid next door And so to the scum and cowards who took away your life The memory of a mate it cuts like a knife And now we see cowardice more and more Our government does nothing but we declared war So when they are out on our streets with their IRA flags With 'Troops Out' posters the Reds and white slags Don't stand and watch tear their flags down Break up their marches and trample the scum to the ground Smash the IRA!

Even though the lyrics are sold with such conviction, they are not based on true events. Alas! Nevertheless, Skullhead were fervently against the Marxist IRA. In fact, Kev Turner still stands against any kind of terrorism. Skullhead also wrote and recorded a song called 'Hang the IRA,' which appeared on the *Blood and Honour Volume One* compilation CD released in 1994.

Next up are the Klansmen who rockabilly their way through another non-political ditty called 'Southern Belle.' Stormbringer conclude the proceedings with three more rock anthems. 'In the Time' is most definitely the biggest and has to be heard to be believed. Even after the release of three more tracks on this compilation Paul Burnley still expected Rock-O-Rama Records to release a full-length Stormbringer album. They never did.

Empire — Empire Strikes Back LP

Although dated 1990, *Empire Strikes Back* by Empire was released by Rock-O-Rama Records in early 1991 (catalogue number RRR 105). The band line-up was Wayne Wakeford on vocals, Martin Cross on guitar, 'The Big Stix' on drums and Gav Mann on bass. Overall, *Empire Strikes Back* is a solid album and yet it remains usually, and unfairly, overlooked. This rock album is definitely one which grows on you, especially the clean vocals, which sometimes lack the requisite power and conviction. Some people might even be tempted to describe the vocals as an acquired taste. The songs are mid-paced, simple, energetic and catchy. Martin Cross does what he does best, delivering big chunky guitar riffs and wailing solos. The front cover artwork is adequate, though. Drawn by Wayne Wakeford masquerading as 'Eric the Blood Axe,' the image on the front cover 'was supposed to represent a contemporary Knight, harking back to the days of the Loyalty and Chivalry.' He was surprised to be paid for

his artwork.

The lyrics are mostly pedestrian, but 'Other Losses' and 'Tribute' cannot be dismissed so readily. 'Other Losses' takes the listener back to the end of the Second World War and the fate that befell German prisoners of war at the hands of the victorious Americans:

On 5 May 1945 the war was over But they told a lie For one million Germans left to die In the prison camps on the banks of the Rhine

Other losses, yes our losses German comrades murdered by pressure from Zionist bosses? Other losses, yes our losses Remember a real war crime, the holocaust on the Rhine

Holocaust is a word they used
But all the time the prisoners were being abused
Kept in behind the wire
One more million for the funeral pyre

The subject matter and use of the word holocaust to describe the mass deaths of German comrades is not without controversy. Wayne Wakeford reveals: 'The lyrics were inspired by the book *Other Losses* by James Bacque. I was sick and tired of all the other losses written about, sung about and otherwise turned into films that I was forced to swallow. So I thought that this side of the war should get some kind of publicity. I wrote it for all my German comrades that also lost family in a war crime that was effectively swept under the proverbial carpet.'

The 1989 book accuses General Dwight D. Eisenhower, as Military Governor of the American zone of occupation, of knowingly causing the deaths by starvation or exposure of nearly one million German prisoners of war held in transit camps at the end of the Second World War. Eisenhower's method, according to Bacque, was to change the status of German prisoners from 'Prisoners of War' to 'Disarmed Enemy Forces,' which allowed him to cut their rations to starvation level. To explain, the treatment of Prisoners of War was conditioned by the provisions of the Geneva Convention whereas that of 'Disarmed Enemy Forces' was not. Moreover, Mr. Bacque states the 'Disarmed Enemy Forces' were also denied the necessary medical supplies and shelter.

'Tribute,' which pays tribute to Sir Oswald Mosley and the Blackshirts of the British Union of Fascists, remains Wayne Wakeford's favourite song off the album. He explained: 'It still reminds me of two friends who inspired me and shared their memories of times gone by.' He was referring to Stan and Charlie of the B.U.F. who were thanked on the album sleeve: 'Both Stan and Charlie were members of the B.U.F. and were there at Cable Street. Charlie introduced himself to me in my local. He noticed a Sunwheel patch I had on my jacket and came over to talk. From then on I would see him and Stan nearly every weekend. Stan would often stand up and sing the old B.U.F. song that was later recorded by Ian Stuart and everyone knows as 'Hail the New Dawn.' Sadly they have both passed away.'

The song is more than a history lesson, which chronicles the story of the B.U.F., the battle of Cable Street, the outbreak of the Second World War portrayed as a brothers' war declared by the traitors in Westminster, internment and the division of Europe at the end of the Second World War 'for Zionist gain,' it also serves as a warning against the dangers of World Jewry:

Sir Oswald Mosley and his B.U.F.
Were willing to fight to their last breath
Cable Street when things got tight
Mosley's blackshirts stood to fight
Soldiers in black, soldiers of the right
Stuck to their beliefs day and night
When the traitors declared war on brothers
Ideals were shelved for the views of others
Mosley's blackshirts hold your heads up high
Cos your message of truth will never die
It's now left to us The Loyal in this time
The spirit remains we hold your banners high

Tribute to Sir Oswald Mosley Tribute to the B.U.F.

Back in 1939 our race was on the line Jewish propaganda made the perfect crime Financial pressure and World banks made Westminster traitors send us to our graves

Memoirs of Flanders came flooding back To the B.U.F., the loyal men in black Brother against brother, nation against nation Europeans died for Zionist occupation

Brothers' war was in vain, inflicted much pain Split up our Europe for Zionist gain Fifty years on the B.U.F. has gone But the Spirit remains as time goes on White Youth awake to this call Realise why our Blood did fall Their aims were true, their aims were right But Zion led them into the wrong fight

By 1936, Mosley was convinced that some Jews were acting against the British national interest through their role in international finance, and that many others were trying to push Britain into war with Germany in the interest of international Jewry. Indeed, Mosley wrote:4 'The Jews are shouting for a war of revenge against Germany... The Jews who came out of the Napoleonic Wars, the Boer War, and the Great War with vast profit and enhanced prestige.' In the late 1930s, as Jewish anti-German warmongering intensified, Mosley spoke out against war with Germany in what he referred to as a 'Jew's quarrel.'

Mosley, introduction to Fascism—100 Questions Asked and Answered, 1936.

When the war started Mosley campaigned for a negotiated peace securing British independence and leaving the British Empire intact. In May 1940, he was interned without charge or trial under Defence Regulation 18b which enabled the Home Secretary to detain any person he believed to be of 'hostile origin or association.' Yes, he opposed the war but he was not a traitor who would take up arms and fight with the Germans. His campaign in favour of a negotiated peace was subsequently revealed to be the real reason for his arrest. He would spend three and a half years in prison and a

further two and a half years under house arrest.

Elsewhere, 'Odin's Martyrs' was not a token nod to the growing influence of Odinism within the nationalist music scene. There was more to it, as Wayne Wakeford reveals: 'Martin and I both 'followed' the 'spiritual' path to a certain extent. We thought that the older religions and belief structure / culture should be explored and kept alive.'

The album was greeted with indifference. Many reasons may have contributed to this. First off, despite the very best of intentions, Empire never ventured beyond the recording studio to play live where the band could have actively promoted their album. Secondly, the album went largely unreviewed. Thirdly, the relatively small scene was now awash with vinyl and Empire, as a new and unknown band, would have undoubtedly struggled to compete against more established bands which already had a loyal following. And lastly, the album needed 'something' to make it sell. Yes, it featured the guitar handiwork of Martin Cross, but this alone was not enough. The cover and lyrics were not hard-hitting like many of their contemporaries (although they were never going to be on Rock-O-Rama Records). Wayne, the vocalist of Empire, was convinced of this. After Empire, he wanted to start another band whose lyrics were 'a lot more blunt than Empire.'

Looking back, Wayne had this to say about *Empire Strikes Back*: 'Some songs I think are still relevant today; the music is great but could do with being updated. The vocals should all be re-recorded. Has it aged well? It is what it is and that is!' Wayne received five copies of the album as royalties. Some 20-plus years after its release, mint stock copies of the album can still be acquired at a very reasonable price.

Empire Strike Back was not the end for Empire, who changed bassist and drummer, recruiting Benji and Tom respectively. They were both skinheads. Wayne met Benji through Martin and Tom through Kev Turner. The band planned to record a second album, but never did as Wayne explains:

Ken McLellan and Martin Cross hadn't talked in a while... So I helped in getting them both 'together' which was a catalyst for the re-formation of Brutal Attack. Empire had some studio time booked to record our second album for Rock-O-Rama Records which we gave up to Brutal Attack. Our band and album went on 'hold' as it were, where I'm afraid it stayed! The next album for Brutal Attack was *Resurrection*. The last song I ever 'co-wrote' with Martin Cross was 'Embers of Yesterday,' which found its way onto *Resurrection*, but was never credited to me. The title of our second album, if my memory serves me right, was between 'More Arms Than the Armoury' and 'Rock the Nation.' I still have the white polo shirt that we designed with the three lions motif in gold and 'Rock the Nation' embroidered in red underneath.

Asked if he had any regrets about Empire, Wayne responded: 'Regrets... Shame we didn't have more time to improve, shame about the second album and the single that was seized by the authorities in Germany. Empire was done with sincerity and honesty, nope, no regrets.'

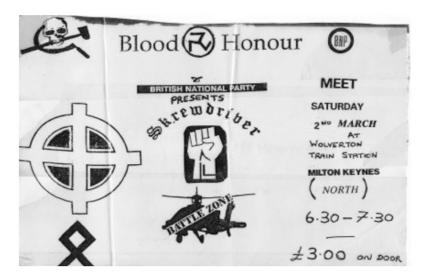
The flower blossoms again

English Rose reformed sometime in early 1991 after recruiting two new guitarists by the name of Guinness and Kel, who was an ex-member of fellow Leicestershire band Guttersnipe Army. The two new members were 'not that interested in politics and more into the musical side of the band.' Keen to venture out musically, English Rose even considered writing and recording a number of non-political songs for the benefit of

Guinness and Kel.

Soon after Guinness and Kel joined, vocalist Jonesy was sent down, which prompted drummer Blakey to quit the band because it was going nowhere. On Jonesy's release the band got back together, using stand-in drummers until June when Blakey decided to rejoin. Rather than playing live the band now concentrated on recording an album for Rebelles Européens.

On Monday, 4 February, Skrewdriver played the Nag's Head, Heanor, Notts.5 Unconfirmed by flyer.



On Saturday, 2 March, Blood and Honour and the BNP attempted to stage a concert in Wolverton, Milton Keynes with Battle Zone and Skrewdriver playing, but this time the police intervened and got the better of the organisers, escorting coaches full of supporters out of the area. Chris Hipkin said of this in his fanzine:6 'I imagine that a lot of readers already know that the recent gig at Milton Keynes was cancelled by the police. It was a shame cos it would have been a good gig with a very good turnout. It's obvious why they keep cancelling gigs at very short notice, it's cos they think that by making everyone turn up then send them back home 'empty-handed' will piss them (us) off and make us never bother turning up for gigs any more. They couldn't be further from the truth. Personally, it makes me more determined.'

Fanzine British Oi no. 18, 1991.

On Saturday, 6 April, Skrewdriver and Noie Werte played the infamous nationalist pub Kolbstube in Stuttgart, Germany.7 The Skrewdriver line-up was Ian on vocals, Stigger on guitar, Jon Hickson on bass, and John Burnley on drums.

German fanzines Schlachtruf no. 3 and Nordwind no. 3.

On Saturday, 20 April, No Remorse and Battle Zone played Sydenham, South East London. Much had changed of late in the world of No Remorse: Rob, 'the second guitarist,' had left and been replaced by Will Browning, who had played briefly with Brutal Attack, and Gary Smith, the bassist, had left (or been booted out) and been replaced by Pete, a friend of the band's drummer. Also, back on guitar was Mark, who had just got out of prison. There was trouble before the gig at London Bridge Railway Station and also at the end of the gig. A short time after playing the Sydenham gig, Mark decided to quit the band. Paul Burnley had this to say of Mark leaving:8 'After

this gig he [Mark] decided to call it a day as he didn't feel it was the same as it once was because Rob and Gary had left. I am now the only original member left although Mark was in the band before me, but we've got a good new line-up. I am disappointed that he did leave because we used to work well together, but there are no hard feelings and we're still mates and all that.'

Interview with Paul Burnley, fanzine Last Chance no. 9.

Brutal Attack — Lost and Found LP

Originally conceived as a Ken McLellan solo album, Rock-O-Rama Records released *Lost and Found* as a Brutal Attack recording (catalogue number RRR 108). Besides a track listing on the back cover, no other information is available about this album. Nevertheless, the guitar style and tunes sound like the distinctive handiwork of Martin Cross because this album serves up 12 hard-rocking anthems. Many of the lyrics are a montage of pain, anger, regret, desolation and despair, typified by the start of the title track:

Now I'm out and I'm walking
Wondering in my head who's talking
Thinking back and I'm kicking stones
Wondering why I'm so alone
The rain is falling and I hear the calling
Cold North wind cuts to the bone

It's cold and it's late
Now I'm afraid of one more mistake
Trying hard to choke back the tears
All the heartache and wasted years
Searching hard for who is to blame now
But the answer is always the same

'Winds of Change' explores the changing fortunes of life: moments of sorrow and moments of joy, the passion of love and the heartache of loss. The reflection continues on 'A Wounded Man' and 'Let the Good Times Roll,' but the latter is much more upbeat:

Remember nights when we stayed out late Taking chances and tempting fate Picking fights and chasing girls Feeling like we could take on the world

Tell yourself it's real let the good times roll Take it when you feel let the good times roll

Remember cruising around the West End in cars Trashing nightclubs, breaking up bars Telling ladies they're the best you've seen They'll do for now is what you really mean

So much older now we look back and smile About the nights when we were so wild If I could start again I wouldn't change a thing Try a little harder, you know what I And now to the history lessons that are 'First and Last' and the 'Martyrs of Essen.' The lyrics to 'First and Last' glorify the National Socialist and fighting spirit of the German soldier, name-checking the 'political soldiers' of the Waffen-SS as well as the volunteers of the Condor Legion sent by Hitler to aid Franco's nationalists in the Spanish Civil War:

Brave men one and all Not afraid to fight, not afraid to fall Blood and honour, blood and soil For the Fatherland they would gladly toil

From the young man to the old To their nation their hearts were sold To the future from the past They were the first and they were the last

From the Waffen-SS who knew no shame Or the Condor Legions who fought the Spanish campaign Inside every soldier was a will to win Every single one was waiting for the fight to begin

The song then recognises the achievements of the German soldier, who was 'only brought to his knees' by the harsh Russian winter of 1941. This is not quite the whole truth; the German soldier also lacked warm winter clothing and other winter equipment which cannot be explained away by the weather, commonly nicknamed 'General Winter,' to say nothing of the mistakes made by German intelligence about the strength of Soviet reserves. The song concludes 'let's look back and learn our lesson' and that lesson is to 'strike while the iron is hot.'

'Martyrs of Essen' honours the memory of 13 workers shot dead at the Krupp factory in Essen on 31 March 1923 by the French Army, which had occupied the Ruhr months earlier in response to the failure of the German government to pay the repatriations required under the terms of the Treaty of Versailles. The martyrs, according to the chorus, 'spurred a nation to glory again.'

Like a hyena tearing apart its victim, 'The Jester and the Queen' bites, bites and bites again:

One man thought his aim in life was to find the Holy Grail It didn't stop him stealing our monies from the mail The other minced about all day waiting for the night His high heels and his blonde wig he looked a proper sight

The lyric 'it didn't stop him stealing our monies from the mail' strongly suggests that the 'guilty parties' were Patrick Harrington and Derek Holland, identified as the 'jester' and the 'queen' respectively, although certain allegations made later in the song remain unsubstantiated.

Overall, *Lost and Found* is another classic offering from Ken McLellan and company, otherwise known as Brutal Attack if you prefer, but it divided the nationalist fanzine world. Indeed *Last Chance* only gave it a paltry 6 out of 10, whereas the latest offering from the Exploited received 9 out of 10!

Skrewdriver — Live & Kicking double LP

1991 was not the most productive year inside of the studio for Skrewdriver. In fact,

Skrewdriver's only release of the year was a live double album imaginatively titled *Live & Kicking* on Rock-O-Rama Records (catalogue number RRR 109). Recorded at a Saturday lunchtime concert at Porky's in Burton-on-Trent, the sound is surprisingly good and certainly more listenable than the bootleg *We've Got the Power* album, but the canned applause is irritating and unnecessary. Paul Burnley joins Ian Stuart to sing on 'Free My Land.' The deluxe gatefold cover features many colour photos of the band, Skrewdriver Security, friends and fans, but it doesn't disguise the fact that *Live & Kicking* is little more than a filler release and largely nonessential. Chris Hipkin enjoyed the gig, but was disappointed by the album: 'The LP doesn't pick up the quality of the set or even the very vocal crowd. It was probably the best Skrewdriver gig I attended. Why was it the best? It was an early gig. It started at 1 or 2 in the afternoon. It was summertime. And a good crowd of Cardiff and valley boys showed up who I hadn't seen for a while, as I'd moved up to Derby by then. So we shared a few beers and the set was great, even got a dedication from Ian which was great.'

Chris Hipkin and *British Oi!* had moved from Cardiff to Derby after he met a girl who had bought his fanzine via mail order and they started dating. [They were together 21 years before splitting but had two lovely daughters.] With Ian Stuart living locally, Chris Hipkin felt that 'co-operation between the two of them was inevitable.' It was. Dismayed at the way Paul Burnley was running *Blood and Honour* magazine, Ian Stuart approached Chris Hipkin with a proposition. Chris Hipkin explained:

Ian had let Paul Burnley take the reins of *BH* mag as his commitments were so much. Paul offered so Ian let him do it. After a few issues of Paul's reign, Ian confided in me that he was not pleased that the mag in many ways had become a Paul Burnley fan club mag. I don't think Ian wanted to upset the apple cart too much and so, as I was doing *British Oi!*, he asked if I'd like to join him in a venture of relaunching the old NF journal *New Dawn* from a Midlands address rather than the traditional BCM Box in London. Yes was my answer, more so after having worked with Paul, as in asked him band news etc... for *British Oi!* and helped promote his music, because I always saw him as a pop star as such, very egotistical albeit he did make some good records. This new venture never quite happened, though. It would've been great to work alongside Ian, but this was late 1992 and we were busy, along with another comrade, righting the wrongs that Parish had left behind which, of course, was followed by the events of 1993.

Ian, however, did start writing for the skinzine and contributed each issue with the ever popular Skrewdriver News.

Noie Werte & Skrewdriver — 'German-British Friendship' 12"

This one-off studio collaboration between members of Noie Werte and Skrewdriver continues to slip under the radar, but demands attention because of the Skrewdriver connection. The participants were Steffen Hammer of Noie Werte on vocals, Stigger on guitars and bass, and Jon [Burnley] on drums. Released by Laser Sounds Records, a small German label which has not been heard from since, the record, which the label marketed as Noie Werte & Skrewdriver, features three songs: 'Als Der Schnee Fiel,' 'German-British-Friendship' with lyrics penned by Ian Stuart, and 'European Unity.' Steffen Hammer does not recall how many copies were pressed by Laser Sounds.

'Als Der Schnee Fiel' is a cover version of 'The Snow Fell,' but lacks the passion and the conviction of the original. 'European Unity' is solid enough, but is in desperate need of a decent tune. The title track, 'German-British Friendship,' is easily the pick of

the three songs. Steffen Hammer wrote the lyrics and Stigger the music. Suffice to say that if Skrewdriver had recorded this song it would have gone down as one of the band's greatest ever musical statements. The rather safe option of a photo of a German Army soldier wearing a zeltbahn, which probably dates from the Second World War, was used on the front cover. In fact, for Steffen Hammer, who firmly believed that England and Germany should not have gone to war, the cover represented the suffering of the ordinary soldiers in this brothers' war.

The following year, new German label Skull Records licensed the three songs from Laser Sound Records and released them as a mini CD (catalogue number SKR 002) by German-British-Friendship rather than by Noie Werte & Skrewdriver. Today, the 12" rarely turns up for sale, making it a true collectible. Steffen Hammer gave Ian Stuart a copy of the 12", which is now owned by Paul L. The song 'German-British Friendship' was later covered by No Remorse, who did it justice.

White Diamond — The Reaper LP

On the back of the *Warlord* LP Skrewdriver gave special thanks to amongst others the Gans Bikers, the Ronkers, Black Hogs and Easy Riders, plus the Flemish motorcycle clubs. Ian Stuart's next release was one for the bikers, *The Reaper* by White Diamond on Rock-O-Rama Records (catalogue number RRR 110), explaining: 'With the Klansmen it has brought in a lot of Rockabillies into the Blood and Honour movement, which is a good thing. Hopefully the White Diamond will do the same thing with a few bikers. Basically we are just spreading our wings and trying to appeal to everybody, not just Skinheads.'

White Diamond comprised Ian Stuart on lead vocals, Steve 'Stigger' Calladine on guitar, piano and vocals, Monty Zero on bass and vocals, and Simon Timms on drums. Regarding the name of the band, Ian Stuart joked: 'At first we wanted to call the band Diamond White, but there's already a beer with that name and as we all are teetotallers (ha, ha) we called ourselves White Diamond instead.'9

German fanzine, Vereinte Kräfte NW no. 4, March 1992.

The Reaper, which was scheduled for release in June, is an extremely poor effort. Unfortunately, the album suffers from poor mixing and production. The sound is murky. Ian Stuart had this to say about the mix: 'As far as I'm concerned the guitar could have been a little bit louder and the vocals a little quieter. The original mix of it the guitar was too loud and you couldn't hear the vocals, so we took it back to be remixed and it went the other way around.'

The album is not musically and lyrically blessed. 'Talisman' offers some temporary relief, but their cover version of the classic rock song 'Wishing Well' by Free is tantamount to sacrilege! Reviews were decidedly mixed. Chris Hipkin of fanzine *British Oi!* gave the album a generous marking of 9 out of 10. Sorry Chris, but it does not warrant such a marking full stop. As ever, Ian Stuart was undeterred by bad reviews. He would continue with White Diamond.

The Klansmen — Rock 'N' Roll Patriots LP

And while on the subject of forgettable albums, *Rock 'N' Roll Patriots* is one album too many by the Klansmen. Assisted by a local rock band, Ian Stuart recorded the third (and final) album by the Klansmen, which Klan Records released in 1991 (catalogue number KLAN 8). Like so many albums released on Rock-O-Rama Records and its subsidiaries at the time, the cover is devoid of information other than the song titles on the back cover and even then it fails to mention that two are cover versions, 'Devil's Right Hand' by American singer-songwriter Steve Earle and '66' which was composed by

Bobby Troup in 1946 and recorded that same year by Nat King Cole, with the possibility of a third, 'Klansmen Song' by Eugene Sanctuary. The Confederate-themed full-colour front cover is adequate. Musically, this album is more rock than rockabilly and holds some surprises, mainly in the fact that there is more diversity than on previous records by the Klansmen. The guitar solos on 'Better Days' and 'Drinking On Your Own' are particularly interesting and mention should also be made of the cheeky bar-room piano work on 'Klansmen Song.'

The lyrical content is a similar mixture of their previous work, but less pronounced. Bursting with patriotic pride, the flag-waving title track is reminiscent of 'We Play For You' by No Remorse:

Some play for money others for fame, baby so what's new Some play it queer, have a gay day, they're gonna push it on you Some play for causes redder than blood and they're not ashamed If we play for true men steadfast and proud, baby that's our way

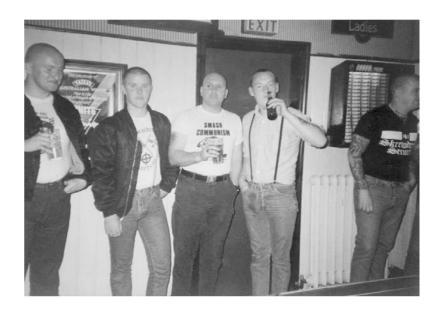
Cos we're rock 'n' roll patriots now, red white and blue Rock 'n' roll patriots yeah and we're playing for you

Some play for Lenin, for others it's Marx, as long as it's red Some play for Greenpeace, lettuce and cress, I like meat with my bread

Cos they play for anything, just as long as it's financing their own We fight for freedom and pride of our race, we're gonna reclaim that goal

'Get it Right' is a depressing tale of unemployment, rejection and minority rights, which leads the protagonist 'to do the right thing and join the nationalists.' 'Freedom (What Freedom),' besides stating the obvious, also condemns the scourge of political correctness 'finding faults with the words in nursery rhymes.' 'Motorway Daze' records the tediousness of journeying to play a gig for the cause, a gig which seems to make the journey worth while in the end because 'it gives you the chance to raise your heads and the strength to carry on.'

Rock 'N' Roll Patriots was largely ignored. However, the Klansmen left a lasting impression and Ian Stuart was offered gig after gig for the Klansmen, even as far afield as Germany. The answer was always the same, although he never entirely ruled out the idea of playing live one day. He was hampered by the simple fact that the Klansmen did not have a stable line-up.



Ian Stuart — Patriot LP

Released by Rock-O-Rama Records, *Patriot* became Ian Stuart's third (and final) solo LP (catalogue number RRR 113). Well-produced, the album features distinctly average rock music and whining lead guitar solos. Only 11 tracks in total and one is a cover version of the Rolling Stones' classic 'Paint It Black,' which sees Stuart returning to his musical roots. Admittedly, this album is a marked improvement on the low point of *The Strong Survive*, but it still falls short against the joys of his first solo album. It seems rushed. The cover is plain and simple, all too simple: a live photo of Ian Stuart and Stigger on the front and the song titles on the back. A little more information on the cover would not have gone amiss.

The lyrics repeat the pain, the anger and the injustice of being a white Briton, proud of their country, heritage and race, betrayed by the politicians, living in a country overrun by 'foreign intruders,' and frustrated by the apathy of the masses to stand up and fight the enemy: communism and all things red, the moneylenders, a reference to the Jews, and the uncaring leaders. 'No Surrender' shouts the title track. 'Living on Borrowed Time' is much more specific and chronicles the Romanian revolution of 1989, the overthrow of the communist regime, and the execution of leader Nicolae Ceausescu and his wife Elena:

Your bloodstained flags are tattered and torn As another power-base is newly born Your evil empire came a-tumbling down The seas closed in and your power drowned

Well Elena and Nicolae How does it feel now it's time to die? You never thought you'd hear the reaper's call Shot to bits against a bloodstained wall

Ian Stuart shed no tears for Ceausescu and his wife Elena. The final track 'Down in the City' paints a thoroughly depressing picture of crime-ridden and soulless city life and the coming of the Grim Reaper with 'a scythe and dark cowl.' Despite the shortcomings of this album and there are many, *Patriot* signposted a better musical future beyond *The Strong Survive*. Reviews tried to convince that *Patriot* was strong enough to have been a Skrewdriver album, however, many would disagree. Overall, this is 'one for the collection' as record collectors would say.

Skullhead — A Cry of Pain LP

Scheduled for release in early April, *A Cry of Pain* was the third album from Skullhead, which also appeared on United Records (catalogue number SKULL 3). Produced and mixed by Martin Cross before his incarceration, this album is easily Skullhead's most professional-sounding and listenable offering to date. The band was full of praise for his contribution. Spin, the bassist, said:10 'We asked Martin if he would produce our *Cry of Pain* LP as we were impressed with the results he achieved with the Brutal Attack LPs, also while he was in the studio with us we asked him to play on a few tracks for us as we could see that he was itching to while listening to the songs being recorded. The tracks he played on are "Memories" and "The Warning."

Interview with Spin, fanzine Last Chance no. 13.

Writing from a prison cell, Kev Turner agreed with Spin:11 'I'm quite pleased with the finished result, our style has altered a little, some of it natural progression and some deliberate, I have to say thanks to Martin Cross (ex-Brutal Attack) for arrangement and production on the LP. He also features lead guitar on the track 'The Warning.' It makes a lot of difference working with a good producer on an LP.'

Interview with Kev Turner, fanzine *British Oi!* no. 20. In March 1991, Kev Turner was moved from HMP Old Elvet, Durham, to the comfortable confines of HMP Acklington in Northumberland.

This album has a more distinct rock sound. There is one ballad, 'The Barking of the Dogs,' and one cover version, 'Silver Machine' by the legendary space-rockers Hawkwind, which is solid enough. The latter very nearly did not make it on the album as Steve Fothergill recalls: 'Kev wanted to record "Silver Machine" as other bands were recording covers from their fave singers/bands, but people talked him out of it as Hawkwind were a trippy early '70s band. I talked him back into it; a good song is always a good song I said.' Kev Turner adds: "'Silver Machine'' was something the lads used to jam along to at practices just to warm up. Putting it on the album was a last-minute decision. It just felt right at the time.' One or two tunes would not be out of place on a Brutal Attack LP, especially 'The Warning' and 'I Can See the Valkyrie.'

The spoken intro to the first song 'Rock 'N' Roll Resistance' sets the lyrical tone for the album. The intro runs: 'This LP is dedicated to all our friends who are either in prison or awaiting trial for fighting for their friends, their families or for the white man's cause. This is for you.' Ironically, Kev Turner had just started another term in prison. The title track, 'Cry of Pain,' continues:

A cry of pain comes from the soul For the young warriors of today Have to survive in a scene of chaos And for their stand they get locked away One by one I see them go Their crime, defeating the foe

A cry of anguish and a cry of pain As their youth gets stolen away But I know they'll return again And this time they'll see their day

Stood and fought by the way they know Betrayed by the cowards who ran from the foe Then turned in to the state by so-called friends When will it stop? Where will it end?

Young women or men, no one's safe
The young warrior becomes the enemy
Turned over to darkness' wrath
Betrayed by people who say that we're free
But I know they'll return again
Forged on an anvil and turned to men

'Absent Friends' also evokes the theme of friends who turn traitor. 'Fighting for Victory,' whose lyrics were written by Spin, recounts the heroic eight-month-long siege of Tobruk in 1941 between the Allied and Axis forces, but concludes:

Now the battle's over and a lot has been forgotten But not by the men who fought in that war Only now are they realizing the futility of it all Fighting in the desert, it must have been tough But at the time it was the right thing to do But we all know they were betrayed By the puppets controlled by the Jews

The last two lines accuse the puppets of the rich Jews, often identified as politicians, of plunging the nations of Europe into the Second World War, a war that pitted brother against brother. Similarly, 'The Warning' exposes the Jewish domination of the mass media as a tool to 'destroy our beliefs.' However, all is not totally lost because more and more White people have started to fight back against 'this race of power-crazed people with a grudge to bear.' Named at the 'the forefront in the war' are Blood and Honour and Unity, who are depicted as the 'crusaders of National Socialism.' The chorus vows:

We've got to keep up the fight Cos unity is our might Against the Jew we will stand For our race and for our land

'I Can See the Valkyrie,' the highlight of this album, returns once again to the themes of Odinism and the unflinching warrior fighting to protect his land and home, which starts:

Once again I'm on the battlefield
Only this time I'm fighting in my own land
The enemy outnumber me but I'm still going to make a stand
Physical and mental, the struggle it goes on
But when I'm gone, the fight goes on, yes, when I'm gone

I will see the Valkyrie as I lie on the battlefield And in Valhalla I'll sit with those who like myself refuse to yield There's no more honour, there's no more rules
The enemy, they're calling all the shots
And I see that day by day
They are getting things more their own way
Yet the man on the street cannot see
The enemy is the powers that be
And even if I stand alone
I will stand and fight for my land and home

'Breeding Centre' is a bitter social commentary about black and Asian immigrants from the former colonies, who live in ghettos and outbreed the whites, concluding with a sense of foreboding: 'Ten years' time, we'll be completely overrun.'

By far their best album yet, small wonder that *A Cry of Pain* met with universal approval. Even *Blood and Honour* remarked: 'Each time Kev has been released Skullhead have bounced back with stronger, harder material.' All past differences were most certainly forgotten!

While in prison Kev Turner wrote material for the next Skullhead album, as well as for a solo album he hoped to record after his release. In his absence Skullhead played on under the name of Kelly's Heroes and even secured an album deal. [It was never released, though.] Kev Turner also started to work on a new publication to be called *The Raven* and repeatedly asked Chad of *Pride of the North* fanzine to help out on the section comprising letters, lyrics, poems and artwork from 'our folk behind bars.'

SKREWDRIVER BATTLE ZONE RAZOR EDGE

ER DUNGTON-BURMONGBLAM

ON

SATURDAY, MAY 11. 1991

7.30 PM

REDIRECTION: CHESTER RD. BR. STATION
B'HAM-LICHFIELD LINE
AND OUTSIDE YENTON PUB.
6.00 -7.00 PM

HOW TO GET THERE FROM CITY CENTRE!

By Rail: ON LICHFIELD LINE-TO CHESTER RE

By Road: A38(ASTON EXPRESS.) TO SPAGHETTY

JCT.-TAKE A5127 THROUGH ERDINGTON TO A452

TURN LEFT INTO A452 TO CHESTER RD STATION.

OR AT TRAFFIC LIGHTS AT JUNCTION

WITH A452 DRIVE STRAIGHT ACROSS

YENTON PUB IS ON THE RIGHT

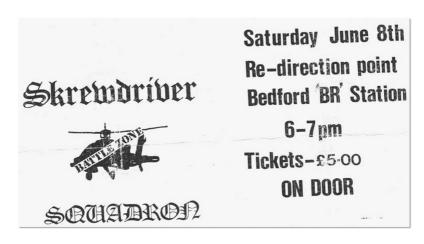
By BUS: FROM LLOYD HS-BUSES: 104:105; 115 TO

YENTON PUB(OUTSIDE)

Summer Fun

On Saturday, May 11, Skrewdriver, Battle Zone and Razor's Edge played Pitt's Farm Social Club, Erdington, Birmingham. It was Razor's Edge's debut gig. Suitably impressed with what he heard, Alex of Battle Zone offered Razor's Edge the opportunity to appear on the *Last Chance* compilation albums he was putting together. That very same Saturday, Violent Storm and Blackout played the Riverside Hotel, Tewkesbury, which had been organised by Moonie and a friend.

On Saturday, June 1, Close Shave, Battle Zone and Razor's Edge played the Black Lion pub, St. Giles Street, Northampton. The Black Lion pub, which had hosted concerts back in the early '80s, had again reopened its doors for live music, even welcoming skinhead bands.



On Saturday, June 8, Skrewdriver, Battle Zone and Squadron played in the Bedford area.12 The redirection point was Bedford British Rail station. One person there remembers how 'Alex of Battle Zone twatted some Australian skinhead for chatting to his bird.' Alex remembers that too and also admits that Battle Zone played terribly, blaming the drummer who could not keep time! Notably Gael Bodilis of Rebelles Européens made an appearance and he even brought along his girlfriend.

The venue may have been Esquire's nightclub.

On Saturday, 15 June, Close Shave, Violent Storm, Razor's Edge and Hobnail were due to play Birmingham. Razor's Edge and Hobnail did not play. However, the author does not know if the gig went ahead with the remaining bands.

On Saturday, 29 June, Battle Zone, Grade One and new Oi band Straw Dogs were due to play Chelmsford City Football Club but the concert fell through. Alex of Battle Zone no longer recalls why.

Also on Saturday, 29 June, Skrewdriver played Gerlingen, near Stuttgart, Germany, with support from Radikhal and Noie Werte. One German fanzine reviewed the gig as follows:13

German fanzine Deutsches Echo no. 4, 1992.

This concert was much anticipated, because it had been announced well in advance. Three of us set out together and after driving for about two hours got to our destination. We quickly got to the meeting point, but to our astonishment not one single skinhead was to be seen there, only a couple of little green men.14 We already feared the worst, but decided nevertheless to wait. After some while a Stuttgart Security car came along and told us that the venue for the concert had been moved on safety grounds; a Punk festival was due to take place in the neighbourhood! After driving for a further 20 minutes, we reached the place for the event, a builder's yard in a Stuttgart suburb. We arrived just in time, because straightaway the boys from Radikahl started playing... After the appearance of Radikahl, Noie Werte from Stuttgart climbed onto the stage and delivered a couple of numbers at their best. Once again the bass player (Bundeswehr) was missing, so Noie Werte played as a three-piece... After waiting around several minutes, suddenly Skrewdriver started to play. It was simply once more all the hits of the band and also tracks from their new LP and several lovely ballads were not missed out. Also the mood was very good among the small number of people present (300-400) and in my opinion Skrewdriver performed one of their best gigs ever. They played for an infinitely long time and during the ballads the guitarist Stigger performed in a 'Negro mask,' which was very funny to look at. Because the weather at this open-air concert also played its part and the site wasn't the worst, we had a great time and joined in the mood. However, this too came to an end, but we were not minded to take the road homewards. Finally, quite a few people met up at the Kolbstube in Stuttgart, where we allowed ourselves the privilege of one or two beers and chatted with many different people.

Presumably this is a reference to the police on account of their green uniforms.

A final comment still needs to be made, the Stuttgart 'Vigilantes' [Police] were very friendly and cooperative this time, which didn't hide the fact that they were filming us like world champions during this concert, for the protectors of the constitution were present and recorded and stored every car number plate.

GRADE ONE STRAW DOGS

LIVE IN CHELMSFORD

DATE - 29th JUNE 1991

CHELMSFORD CITY FOOTBALL CLUB
NEW WRITTLE STREET

7 til Midnight

£3 00 on door

In June [date not known], Close Shave, Battle Zone and Grade One ventured across the English Channel to play Lyons in France with Italian Oi band Klasse Kriminale. Alex of Battle Zone has mixed feelings about this concert: 'Grade One and Battle Zone took two vans across. Mick was driving the Grade One van and we kept bumping him from behind, pissing him off more and more. The venue was a big hall in the Arab quarter and very different from our first time in Lyons. It was a pretty bad gig. At one point, in between bands, Franck, a good friend who was a mad druid speed-freak biker tattooist, sat on a chair on stage and started singing some random blues songs. Everyone was too scared to ask him to get off. Still I got to meet Antonella of Klasse Kriminale again and this time she was really friendly.' Charlie of Grade One regards Lyons as their best gig.



On Saturday, July 27, Squadron, Violent Storm and Blackout played the Black Lion pub in Northampton. 15 The gig passed off peacefully.

Curiously, according to the Squadron website, Squadron played Northampton twice in June and August with the same support. This has to be a mistake.

On the very same day, No Remorse played a truly international open-air concert at the Stadt Brandenburg, Berlin. Billed to support were Radikahl from Germany, Peggior Amico from Italy and lastly Dirlewanger from Sweden. When Peggior Amico had to pull out Werwolf from Germany stepped in. One German fanzine writer was on hand to review the proceedings and for him, as well as the crowd, it was Dirlewanger that stole the show:16 'Despite a new cast — there was only Paul the singer and Garry the bass player — No Remorse came nowhere near Dirlewanger, even though the Englishmen played with two guitars and performed very professionally as far as the music was concerned.' The reviewer even complained about Paul's eternal 'Sieg Heiling.'

German fanzine Deutsches Echo no. 4, 1992.



Squadron at Northampton (picture taken by Moonie)



Also on that very same day, Skrewdriver, Lionheart, and 'special guests' No Remorse were billed to play Rochdale. Skrewdriver and Lionheart played. As for No Remorse, clearly Germany had proved a more attractive proposition than Rochdale. The redirection point was the Lord Nelson pub. It was not the best of nights as Chris Hipkin recalls:

The gig was in a quite well-to-do Conservative club. We met Ian at the redirection point and stayed with him till most had been sent on to the venue. Ian travelled with us to the gig and had said the police had been trying to find out the venue but to no avail. The club was quite large and I'd say 200–250 folk filled it to the rafters. It was the first time I'd seen Lionheart on their own patch and was looking forward to it, but soon it

became evident the police weren't gonna let it go ahead. The bar shut. Lionheart started to play, but the police threat of turning the power off at the venue spurred Ian into action. He stopped Lionheart mid-set and took over. Skrewdriver managed to play a short set before the power was halted. After the set, everyone went their own ways pretty much. I heard quite a few stayed in the area and went to see Bernard Manning on the Sunday morning at his club. I think it was breakfast with Bernard or something. You had your full English and Bernard told the jokes! We slept in a Chevette, four of us, in the car park outside the venue, oh happy days!!



Lionheart (photo source unknown)

On Saturday, 10 August, Violent Storm, Battle Zone and Grade One played the Cornwall Gate pub in Plymouth. The gig was organised by local lad Steve F, a member of Battle Zone security and chairman of the Plymouth NF:17 'This was the first time I had organised a gig. The pub was my local and put live music on. I just told the landlord I wanted some skinhead bands to play and he'd do all right over the bar. He said okay. About 100 attended the gig. The landlord was great. He helped us get the pub ready and sorted buses to take us on the piss in the town centre. It's funny but he was an ex-vicar. The gig was really good and passed off peacefully, even though I remember we had a bomb threat from Class War or that's what the pigs said, but I think they just wanted a look. Yes, it was good.'

Steve F was NF for about 18 months until he fell out with them over the skinhead members of his branch: 'They didn't like the fact we were B & H and that we wanted more action and less talk so we parted company.'

BATTLE ZONE VIOLENT STORM

LIVE IN PLYMOUTH

SATURDAY 10th AUGUST

AT CORNWALL GATES PUB

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(near Tamar Bridge)

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ADMISSION £3-00

Charlie of Grade One recalls breaking a string when playing live and while he changed it Mick Smith and James sang 'Always Look on the Bright Side of Life' from *Monty Python's Life of Brian*!

On Saturday, 7 September, trouble flared between skinheads and local black youths when Celtic Dawn, Battle Zone, No Remorse and Skrewdriver played the Black Lion, Northampton. Trevor from Dunstable has cause to remember this night more than most:

I went to get a bite to eat with a lad from the States who had come over from Ireland with Celtic Dawn. We were walking past a pub as I recall and a group of non-whites came out giving it the mouth. Well it kicked off. The lad from the USA received 21 stitches and I ended up with 16. Some of the lads I was with sorted a firm and went on the rampage which I found out while waiting to get sorted in hospital. I still got to see No Remorse and Skrewdriver though. My ex-Mrs. has some really good pics from that night. Shame I don't speak to her anymore.

Jason recalls:18 'A hectic start to the gig that's for sure... I'd just come up from Watford on the train with three skins from Holland and met big Nick from Milton Keynes with a mob of lads. He told me what had just happened to some other lads and I said just smash them. Then it was on for young and old... The gig was good.' Chris Hipkin did not get involved in the trouble and recalls:

Accounts differ of what actually started the trouble and what followed. According to British Oi no. 20, 'A couple of skinheads at the gig went into the town centre for a burger or something, but they got jumped by about eight blokes who proceeded to beat them senselessly with baseball bats. Anyway, these eight men (who happened to be black!), disappeared when a few more skinheads happened to be passing by. Anyway, when the news got to the gig understandably tempers flared and a lot of skinheads went out for revenge, which they got in one way or another... Between the two skinheads they had 40 stitches in the head.' However, according to Nazi Rock Star, which was based incorrectly on information which appeared in Last Chance fanzine: 'It wasn't long before trouble flared with a multi-racial group that frequented a nearby pub. A mob had surrounded a young skinhead and his girlfriend and pulled knives on them. They managed to get away with a few cuts and bruises. On return to the Black Lion the news spread, exaggerated tenfold by the time one of the Milton Keynes skinheads jumped on a table and theatrically declared the beginning of a race war. About 20 skinheads rushed to the pub and within seconds the windows were put through, chairs were being thrown and everyone dispersed after the premises was sprayed with CS gas.'

It was a great night. A vanload of us left Derby and headed down. We found the venue and on approach a large gang of BH lads came out of the pub and were telling us to join them in having a scrap with some blacks who had started on one of our lot in the town. Some of the Derby lads wanted to and headed off, most of us just went in the venue, we weren't gonna fight on some hearsay off a couple of

lads we didn't know. It turned out to be a cracking gig. Celtic Dawn from Ireland rocked the place. I think it was their only British gig ever. The police showed up after the aggro just as Battle Zone got started. A copper went on stage and asked for calm and most in the crowd started cheering and 'hailing.' He returned the salute and Alex and the Battle Zone boys launched into a song with Alex taking the copper's helmet and singing a song in it. What a laugh! NR and Skrewdriver did good sets and the old bill even held back the late last train to London for the London boys to basically usher us out of town.

Trevor from Dunstable also fondly recalls: 'The train held back for us had to guard the railway guards as they were black which was amusing.'



Battle Zone playing Northampton with the police on the stage and in the crowd

Gary Pudsey from Bridlington was also present at this celebration of nationalism and, like Chris Hipkin, praised the police for their handling of the situation, allowing the gig to continue and granting a bar extension till midnight. Moreover, if the police had stopped the gig, he would have missed out on his first live experience of Skrewdriver, a band which had shaped his early life:

I was born in Bridlington in Yorkshire in 1974. As a young kid I was always into music, spending my pocket money each week on singles. When I was 11 years old I moved out to a council estate in Bridlington and this was where I first met Lee, a skinhead a few years older than me. We listened to music in his shed while getting pissed. This was where I first heard the 4-Skins. They were the first skinhead band I'd ever listened to and I loved them. Soon after, I remember going down to our local record shop called Sight and Sound which had a Oi section. I picked up *The Wonderful World Of the 4-Skins*, the following week *Oi The Resurrection*. My skinhead vinyl collection had begun. I started listening to Oi albums by the Business, Cock Sparrer etc., etc... I was hooked. I began to dress as a skinhead and looked at getting my first pair of 14-holers.

In 1987 I came across Skrewdriver through a mate who was also a skinhead. The first album I heard was *Hail the New Dawn*. I was blown away by it. I loved the politics, the message it sent out. As a young kid I'd always loved my country but this album opened up a new world for me. I tried to get my hands on every Skrewdriver album possible. I had heard about Cutdown in London selling

Skrewdriver and other nationalist merchandise so in December of that year I think I went down to London with my old man and brother. I was 13. When I approached the shop I couldn't believe it had Skrewdriver T-shirts in the window. I was in the shop a good hour. They sold badges, records, T-shirts etc., etc... I was in my element. I purchased Skrewdriver's *White Rider*, *Blood and Honour* and *Boots and Braces*. The shop had been on a recent Channel 4 programme called *Reportage*. The left had been calling for the shop to be closed down.



Inspired by the Skrewdriver albums and reading that Ian Stuart was a member I wrote off to join the NF when I was 13. I checked the mail every day waiting for a reply then finally a letter arrived (which I still have) from the then Leeds NF organiser Pete Taylor, telling me I could join when I was 14. Sadly Pete is no longer with us. As soon as I was old enough I joined Leeds NF as this was my nearest branch. I started taking papers in bulk and became the NF organiser for Bridlington. Leeds had a big NF branch with a good bunch of skinheads involved

as well (still in touch with a few). I felt I had found what I'd been looking for and the comradeship was excellent. We were like a big Nationalist family of folk who had seen through the politicians' lies and our job was to spread the word.

My parents, who had separated, were not too interested in my politics at first and left me to it, but as I got older they both became supportive, even attending many of my meetings when I was a BNP organiser.

I got my first tattoo when I was 13. I took a Skrewdriver album with me to the tattooist. I think it was *Blood and Honour* and had the white fist with 'white power' tattooed on the top of my arm. And yet I recall my mum thinking I would grow out of being a skinhead by the time I was 15 or 16.

I became good mates with the other skins in my area and we regularly went out drinking. They were more into the music side of it than the politics. We drank in a pub called Ship Ahoy, a well-known local pub also frequented by reds. We all got barred on more than one occasion for punch-ups with the left.

I saw a few punk bands play in Hull when I was 13, but I'm not sure what they were called. The venue was a small place in Hull where I also saw a few psychobilly bands. There was one called Coffin Nails.

I was aged 16 when I first went to see Skrewdriver. This was at Northampton. We had struggled to find out where gigs were, only hearing about them if they were advertised in *Blood and Honour*. I had been writing to a lad in the band Celtic Dawn and had had a drink with the drummer (Kieran) the year before so he informed me about that gig. The gig was at the Black Lion, St. Giles Street, Northampton. Four of us travelled to Northampton in the car we had hired. My girlfriend at the time Izzy drove us there with my friend Lee and a lad called Nicks. Both were skinheads. There was a bit of aggro after two skinheads were attacked outside a pub. There was a bit more aggro to follow but the old bill were sound and let the boozer stay open for an extra hour. Because of the trouble I was a bit worried that the hire car would get smashed up but it was okay. The bands that played were Skrewdriver, Battle Zone, No Remorse and Celtic Dawn. This is the gig where I first met Ian Stuart and Stigger. I exchanged phone numbers with Ian and from then on he informed me about gigs.

Around this same time I became a bit disillusioned with the NF and was looking at other options. The BNP looked the most inviting, but I hadn't committed to any party yet after the NF.

The trouble at this gig effectively ended the use of the Black Lion for skinhead groups. The owner, Justin Saint, found himself under increasing pressure from the police to stop skinhead gigs and eventually he caved in to their demands.

That summer, Battle Zone and Straw Dogs played the Crown pub, Midhurst in West Sussex. [The exact date is not known to the author.] About 80 people turned up for the gig, which Battle Zone regarded as one of their worst 'as J got drunk by mistake and couldn't play his guitar properly!'

Grade One — 'Hail the New Land' 7"

Another year and Gaël Bodilis continued with his one-man mission to release vinyl on his label by Nationalist bands prepared to fight for the survival of the White race. Next up were Grade One from the Cambs/Suffolk area with their debut single entitled 'Hail the New Land' (catalogue number RE 45 27 91). The line-up on this single was Mick Smith on vocals, Charlie on guitar, Doc on bass and James on drums. James, a punk, was new to the band. Charlie, the band's original bassist, had moved across to guitar after their old guitarist had let them down a few times. He explained how the single

came about: 'We got in touch with Gaël of RE through friends of ours, Battle Zone (cheers!), sent him our tape which he liked, and he gave us the money to record. We recorded four songs at Flightpath studio in Cambridge and sent him two. 'Freak' which was released on a tape by *Last Chance* fanzine was from that same session.'

Interviewed just after the release of the single, the band stated that they were 'very happy with the way it turned out' and that the single was 'a pretty good example of our work.' 19 However, Mick Smith now wishes they had paid for a better studio because 'it wasn't the best quality.' Admittedly, it does have a few rough edges. Charlie is much more damning: 'This was our first proper experience in a studio. It was good fun, but every band whatever their ability comes out of Flightpath sounding the same! Looking back, we were fucking awful. How could I embarrass myself more?'

Interview with Grade One, Fanzine The Raven no. 1.

The music is Oi by numbers. The front cover artwork of a Nordic swordsman drawn by Nelly, Mick's girlfriend who was French, is limited and amateurish. When Gaël saw the artwork for the first time he had some serious reservations about it, just like Charlie who would later admit: 'It looks like a fucking farmer in a field! I hated it.' The Grade One logo adorning the back cover was Charlie's from the original demo. The Odinist-inspired lyrics to 'Hail the New Land' were written by Mick Smith:

Stand up for your rights say what you feel
If you don't do it nobody will
With the spirit of the Gods we know we're right
When Odin calls we'll stand up and fight

Together we will rise
Like a phoenix from the flames
We build our armies strong
And hail the new land

With the spirit in our hearts we walk the streets You can try and beat us but we won't retreat We know what we're fighting for we know our cause Skinheads keep fighting you're the true heroes

Free our spirits the way of things to come While there's blood in our veins there's things to be done When the battle rages we'll be all right With our brothers by our sides we'll win this fight

Hold your banners high in your hearts stay true
The time is near time for things to do
Hail the new leaders to lead us into war
We'll smash our enemies with the mighty hammer of Thor

And yet none of the band were Odinists, although they acknowledged that Odinism 'is a good inspiration to nationalists and it gives us something to look to for support.'20 **Ibid.**

'Let's Rock,' which is more upbeat and the better of the two songs on the single, celebrates the musical revolution called 'Rock Against Communism.' The band received two hundred copies of the single as royalties which were not around for long. The single received some rave reviews and brought the band from relative obscurity 'into the light.' The band never quite exploited the success of this single, which proved

their one and only release, although they would later appear on several compilations.

Public Enemy — Our Weapon Is Truth LP

The second album by Public Enemy titled *Our Weapon Is Truth* finally surfaced on Rebelles Européens (catalogue number RE 33 28 91). To say that the album cover is controversial is an understatement: on the front a full-size swastika and a stylised Nazi eagle with its claws grasping a fractured Star of David and on the back a photograph of two blonde-haired Aryan children, one of whom has his head stuck in the book *The Hoax of the Twentieth Century* by Arthur R. Butz, as well as another stylised Nazi eagle with its claws grasping a swastika this time. Little wonder that the cover attracted the attention of the authorities, who caused all kinds of problems for label boss Gaël Bodilis. Vocalist Paul Burnley defended his use of the swastika as follows:21 'We are proud of the swastika. It represents the power of our glorious White race and also the great struggle against corruptive elements in Germany in the '30s. Gaël was happy for the cover. If it was a problem for him, we would have changed it. He feels as we do.'

Interview with Paul Burnley, French fanzine One Voice, 1993.

Our Weapon Is Truth disappoints and excites in equal measure. It only features ten tracks, three of which had previously appeared on singles, but they are more varied and polished than the first album with plenty of genuinely strong melodies. Some of the guitar work is straight from the top draw. Yes, Martin Cross was back to his very best. 'Our Weapon Is Truth,' 'Hoax of the Twentieth Century,' 'Salute' and 'Do It Again' all excite whereas the insipid 'England Awake,' 'Fight for Britain' and the two ballads disappoint. Paul Burnley is not a ballad singer.

Lyrically, the album suffers at times. Some lyrics are lazy and repetitive, but the album is 'saved,' in some degree, by the title track and 'Hoax of the Twentieth Century.' The title track, which kicks off the album, delivers a vicious tirade against the Jews who were 'kicked out of England in the 12th century for extortion and deceit while lending money' and who have since returned to these fair shores and now own the media and have 'a finger in the pie of every industry.' The song exposes the government as nothing more than 'a Zionistic tool' and then warns 'don't take their propaganda or they'll control your mind.' 'Hoax of the Twentieth Century,' undoubtedly inspired by the book of the same name, exposes the Holocaust, the systematic extermination of European Jewry by Nazi Germany, as a hoax. The song then denounces the Zionist terrorism that founded the State of Israel:

PUBLIC ENEMY OUR WEAPON IS TRUTH

Paul Burnley & Martin Cross at their BEST! c1.99

SIDE ONE

1. OUR WEAPON IS TRUTH

- 2. WHITE NATION ROCK
- 3. ENGLAND AWAKE 4. DO IT AGAIN
- 5. FOREVER NEAR

SIDE TWO

- 6. HOAX OF THE 20th CENTURY
- 7. WE ARE ONE
- 8. THE OATH
- 9. FIGHT FOR BRITAIN
- 10. SALUTE

Zionist terror got what it wanted After the Second World War control of Palestine was granted They murdered British soldiers and women too Butchered little babies and still it goes on in the name of the Jew

The atrocities committed by Zionist terror groups such as the Irgun and the Stern Gang against the British security forces and the Arabs in Palestine are well documented. It should be remembered that some four hundred British soldiers were killed or died of wounds received in Palestine.

Understandably, the album received mixed reviews. *British Oi!* and *Last Chance* fanzines disliked the ballads, whereas the review in *On the Frontline* seems confused: 'Get rid of the ballads, put the name No Remorse on this album and you got a good No Remorse record. But a Public Enemy record? NO WAY! I think if they had a different singer and stuck to their original sound they'd be a lot better off.'

Like *There's Only One Public Enemy*, *Our Weapon Is Truth* was not repressed and has become very collectible. There have been various reissues of Public Enemy recordings on CD. Unsurprisingly, none of the official releases reproduce the original artwork. None are complete. The most complete and best is probably the *Paul Burnley is the Real Public Enemy* CD released by Micetrap Records. Admittedly the comic strip is horrible, but the booklet also features many, many lyrics.

Battle Zone — Nowhere to Hide LP

After two singles, the next logical step for Battle Zone was the debut album and once again Gaël Bodilis of Rebelles Européens put his money where his mouth was. Expectations were high because of the band's growing reputation as a live act, but the recording studio is a different beast altogether. And the omens did not look good when the band had to cancel the studio time booked over the Christmas holiday after vocalist Alex had to have his tonsils removed. However, when the time came to record the album in early 1991, Battle Zone did not falter where so many nationalist bands had before, delivering a timeless classic which, as Alex acknowledges, was thanks in large part to the record producer: 'We took a week off work to record the album in a studio

Harlow way. The producer was Andy DeGray, the guitarist of glam metal band Soho Roses. He was a perfectionist and made us do everything twenty times to meet his exacting standards!' This is all the more remarkable because Andy DeGray, whose band had a black drummer, visibly disapproved of some lyrics. Alex recalls: 'We used wankers instead of niggers on the guide vocals for the song 'Victimised,' but on the last day of recording J and I decided to change wankers to niggers. Andy was spitting blood!'

The Battle Zone line-up on *Nowhere to Hide* was Alex on vocals, J on lead guitar, Leon on bass and Richard behind the drums. Again Battle Zone had changed drummers. Trev, who had drummed on the second single, left the band as 'it wasn't really his scene.' A few drummers later Battle Zone got Richard, who was with the group for eight months, time enough to play a few gigs and record the album, before he was sacked; although regarded as an excellent drummer, none of the band could actually get on with him. After sacking Richard, Jim from Northampton was recruited to play drums. In this way, he became Battle Zone's fifth drummer in two years and their first ever skinhead drummer. The Harlow skins did backing vocals on the album. And, notably, the album recording sessions were videoed.

Released by French label Rebelles Européens (catalogue number RE 33 29 91), this LP offers ten tracks of barked vocals, punchy guitar, strong bass lines and pounding drums, with all the energy, passion, drama and urgency of Oi (or '90s Oi as the band preferred). The use of the saxophone throughout the album is simply stunning and adds another dimension that takes the music to new heights. Think the Last Resort. Think Brutal Combat. 'This was the influence of X-Ray Spex, the Evil Skins and my time in France,' notes Alex who wishes they had done more saxophone. The songs also have a power and a depth rarely heard in recordings by their contemporaries. This album is one to savour, song by song. Highlights of the LP include the saxophone mix of 'Way of Death,' which pisses all over the original version, and the mighty 'Skinhead Girl.' Understandably the band was very pleased with the LP. The hard work gone into the LP had most definitely paid off. Curiously, Alex disliked the sound of the LP for years, but he has now warmed to it and believes the LP has a 'very RAC sound.' He still dislikes a few songs, 'Nowhere to Hide' in particular.

The band tried to do something different with the cover, but it's not good. And the helicopter logo on the front cover came out smudged!

The lyrics are blunt. Some tread an already well-worn path, like 'England' and 'Victimised.' The title track, 'Nowhere to Hide,' is not so obvious, but it protests against the 'alien invasion' and advocates the expulsion of immigrants. Some lyrics, however, break new ground. 'Cosmetic Murder' argues against the testing of cosmetics on animals:

Who do we think we are to claim the earth?
- spoiling evolution since the day of our birth
Since the dawn of man we've messed with nature
- experimenting products on our planet's creatures
Innocent animals with a natural rage
- shot with a dart slammed up in a cage

Another new test now what do you think? Another new species becoming extinct They fight for survival what chance do they stand? When they're fighting an enemy and the enemy's man

In the name of science or so they say

poor defenceless animals suffering all and every day
Injected with chemicals so science can learn
just to see if that suntan lotion will burn
Don't get me wrong, meat ain't murder
but for the sake of makeup we don't need torture

We call it cosmetic murder

Cats blinded by perfume then forced to choke
- bred purely to suffer then killed with no hope
Crammed in a cage their only feeling being pain
- torture for cosmetics, are we insane?
Don't get me wrong for supporting the subject
- cos it ain't that trivial when you stop to think about it

'Cosmetic Murder' was a risk and Battle Zone knew that, but they were very passionate about the subject of animal rights: 'We believe that vivisection is very wrong. This is true with most nationalistic people. Admittedly the normal people who sing about this subject are hippies etc., etc... but it's a subject that should concern everyone who is a nature lover and has pride in this world. Animal rights should not be a left-wing ideal. We should adopt it too! It's common sense.'

Interestingly, many years later, when asked about 'Cosmetic Murder' and the subject of animal rights, Alex replied:

Firstly, I can't believe how terrible the lyrics are, after not having seen them for many, many years. Anyway, here are a couple of anecdotes. The lyrics mention about meat not being murder, but ironically Antonella and I subsequently became vegetarians. I remained one for 13 years (I am not now). We even got mildly involved with some animal rights movements. I was particularly keen on the ALF and was in correspondence (not as Alex of BZ of course) with them. I even put the idea to some of the Third Position Italian skinheads in London and Spike etc. to do our own hunt sab, but as skinheads and with nationalist regalia, Celtic cross flags and stuff... figuring that it might actually freak out the hunters a lot more than the crusties who normally go. But I couldn't get anyone interested. Another related anecdote is that Paul Burnley really did not like the idea that we as nationalist skinhead concerned ourselves with animal rights. He thought it looked bad, and that there were more important things. We had lots of discussions about it. (Paul used to drive a delivery van reacquainting owners with their lost or late luggage from Heathrow airport. It took him all over the country and anytime he had to pass through anywhere in East Anglia he'd pick me up and we would while the journey away chatting and listening to music.) Anyway, he wrote 'Save the White Race,' which goes on about forgetting the whales and saving the white race, as a pretty friendly dig at me and BZ (he told me that). Haha!

Elsewhere, 'Rent Boy' rails against the growing phenomenon of male prostitutes who dress as skinheads, warning: 'If I saw you on the streets I vent my rage.'

'Young Gifted & White' is not all it seems. The reggae intro and song title are clues to its origin. 'Young Gifted & White' is in fact a cover of 'Young, Gifted and Black' by American singer Nina Simone, which was originally recorded for her 1970 album *Black Gold*. Released as a single, 'Young, Gifted and Black' became a popular civil rights anthem! For Battle Zone, 'Young Gifted & White' was deliberately provocative, although it generated less media attention than expected: 'Well, the deliberate intention

of 'Young Gifted & White' was to stir up the media because we were sure that we could get prosecuted for this song, when the black 'version' is okay. We deliberately kept the words the same except white for black. Nothing has happened yet, perhaps the press are not interested. The idea of the song was to protest about the fact that blacks can sing black power and we can't sing WHITE POWER/PRIDE.'

The LP finishes with the heartwarming and popular 'Skinhead Girl,' which was not written about a particular skinhead girl. In fact, Alex was not with anyone when he wrote the song. He just wanted a song about a skinhead girl on the album:

You're out and about not a care in your mind Walking through town centre nothing else to do Lots of casual tarts but nothing catches your eye You know it ain't easy cos skinhead girls are few

Feathers with hair cropped neat you're my - skinhead girl Braces, Doc Martens on feet you're my - skinhead girl Crombies, Ben Sherman shirt you're my - skinhead girl Looking good you're no casual flirt you're my skinhead girl

Got a crew together down the local pub Pub is full of skinheads having a good time See a skinhead girl and start chatting her up Getting on real well gonna end up making her mine

Walking down the street I got me girl on my arm Town centre's full of wankers got to keep my cool Got my 14 holes case we get any harm Trendies laugh in my face but it's them who are the fools

Alex Ellul soon had a new skinhead girl in his life, the gorgeous Antonella of Italian skinhead band Klasse Kriminale. They got engaged in 1992.

Overall, *Nowhere to Hide* is a worthy addition to any punk and Oi collection, despite the use of the N word in 'Victimised.' The band was pleased with the reaction to the album. *Nowhere to Hide* was also released by Rebelles Européens on CD complete with extra photos and all of the lyrics. Of interest to note for collectors is that the first 20 or so copies of the album sold by the band came with a photo postcard of the band taken in Midhurst, which Alex got done by Truprint.

Lastly, despite everything that Gaël Bodilis was doing for the nationalist and white cause, Alex of Battle Zone had doubts about him: 'I knew Gaël Bodilis well and I think he was working for the French state, an agent provocateur if you will. There was this air of mystery around him. His face was badly disfigured. He once mentioned to me that he had been a dog handler in the army, been caught in the Lebanon and tortured. His face did look as though it had been smashed in by a rifle butt. Mind you, other people said he had been involved in a car accident. He had a weird tic, he was very nervous, always looking over his shoulder. He would disappear for weeks on end. You could never get him on the phone. And then he would suddenly contact you very late at night. Whenever we visited him he never wanted you to meet other skinheads in Brest and would always put us up in a hotel as though he had something to hide rather than being inhospitable. It was all very mysterious.'

To say nothing of the question marks around the financial affairs of Rebelles Européens. The label paid for studio costs, normally 'with a French cheque which was very difficult to cash,' remembers Alex of Battle Zone, and the bands also received royalties from the label in the form of records (and later CDs). All in all it was a very good deal for the bands, costing the label money, a great deal of money. Moreover, the quality of the vinyl and the glossy record sleeves with full-colour artwork would have cost the label money. And then there was the label's full-colour catalogue, produced and distributed quarterly, which would have further stretched the financial resources of the small independent label. And yet, for the most part, the label only pressed 1,000 of each release, which would have generated little or no profit if the release were a seven-inch single. The label's outgoings and income just do not add up.

Ian Stuart and Stigger — Patriotic Ballads LP

Originally released on tape, *Patriotic Ballads* proved so popular that Rock-O-Rama Records decided to re-release the duo acoustic recordings from Ian Stuart and Stigger on both LP (catalogue number RRR 117) and CD. Mixed and engineered by Mark Lilley at Meadow Farm Recording Studio, the sound is crystal-clear, making a very pleasant change! Ian's vocals are controlled and yet gritty, perfect for such stripped-back acoustic ballads. However, there is no talk of romance here. According to the foreword on the tape inlay card: 'Everyday in the media we are bombarded with stories of injustice against minorities. What we never hear about are the many cases of oppression and discrimination by the state against us, the white majority, Ian Stuart and Stigger of SKREWDRIVER have therefore put together some acoustic ballads to highlight this injustice, and to offer some hope to a much maligned people. Listen and learn.'

The album is a mix of old and new material. The likes of 'Tomorrow Belongs to Me,' 'Gone With the Breeze' by the Klansmen, 'Suddenly,' and 'The Snow Fell' never sounded better. The pick of the new compositions is 'The Red Threat,' which requires no lyrical explanation, and the glorious 'Stand By Your Own,' which supports apartheid and white South Africa whilst denouncing the horrors committed by the red, murdering terrorists of the ANC:

The storm clouds are gathering, the liberals are bleating The vultures are looking down on the land of South Africa The traitors are crowing cos they see the whites falling They lie in their papers about apartheid's evil ways

Stand by your own, that's the best way Stand by your own, from the ruins it came Stand by your own, the only sane cry Stand by your own, red terror will die

False prophets are moaning and the bankers are groaning
As the leaders of the weak White west prepare to sell out the white
man again

We sit here in Europe and wonder what the future holds The murdering ANC walk free around our countries

The first three lines feature a number of words and reworked phrases which first appeared in 'New Nation' on the *White Rider* LP. Likewise, the gloomy lyrics to 'Who Cares' have some age to them, first appearing in the first Skrewdriver lyric book. They probably remained unused because they are not some of Stuart's finest. The really annoying and absolutely horrible 'White Blues' is the only other blemish on an otherwise near-perfect album of acoustic guitar and patriotism. *Patriot Ballads* was

well-received by the faithful as something different and left many wanting more.

Ritorno A Camelot

On Saturday, 31 August, Skrewdriver played the Ritorno A Camelot [Return to Camelot] festival held near Bassano del Grappo in Northern Italy. Organised by the Veneto Front Skinheads [VFS], the three-day festival from 30 August to 1 September was a mix of music and political discussion and speeches. Ian Stuart dedicated one song to the SS and explained 'If it wasn't for the SS in the Second World War, Europe would now be communist.' Filmed, Skrewdriver appeared on the video released about the festival, simply titled *Ritorno A Camelot*, which was obtainable from Skrewdriver Services. The whole experience left a lasting impression on Ian Stuart and inspired him to write the following lyrics:

Got a phone call, Benito
An invitation to play a show
To Bassano, Del G
In the north of Italy
Got a plane out to Milan
Travelled up and then the fun began
To the campsite, in the north
Organised for a worthy cause

Saluto l'Italia, ritorno a Camelot Thank you for the Festival of Light Saluto l'Italia, ritorno a Camelot Veneto Front is keeping up the fight

Met Pancho, with his banjo Loved whistling and drinking wine Sun was shining, sky was blue The Alps were gleaming and we all felt fine

The reds had screamed, and the reds had moaned The organisers just a-carried on VFS for the Order New For Europe's future we salute you

Titled 'Return to Camelot,' the song was recorded for the Skrewdriver *Freedom*, *What Freedom* LP which was released in 1992. Ian Stuart and Stigger were made honorary members of the Veneto Front Skinheads.

Cottbus

Some three weeks after playing Italy, Skrewdriver were on their travels again. This time the destination was Germany again. After a 'successful, if badly organised [open-air] concert to nearly 800 people near Saarbrucken'22 on Saturday, 28 September, the band and its entourage travelled on to Cottbus in the former East Germany to headline a concert organised by the Deutsche Alternative to celebrate the first anniversary of German reunification. With a couple of days to kill before the concert, they whiled away the time drinking and partying. Then, on Monday, 30 September, a 20-year-old youth was stabbed by skinheads during an affray outside a local youth club, often used as a meeting place for socialist groups.

Skrewdriver News, fanzine British Oi! no. 21.

The police were quick to attend the scene and promptly arrested who they could in the immediate vicinity. Among the six arrested were five Britons. Three were members of the band. The German arrested was the organiser of the concert. Realising that they did not have Ian Stuart, the police tracked him down to his hotel room where he and his fiancée, Diane, were arrested at gunpoint. They had opted for an early night and knew nothing of the events that had unfolded. Questioned, they were eventually released without charge, after a number of people had come forward to corroborate their story. The others remained in police custody. The actions of the police strongly suggest that they had targeted the band in the hope of disrupting, if not stopping, the much publicised gig.

On Wednesday, 2 October, the story hit the newspapers back home. *The Guardian* reported in its normal straightforward matter-of-fact style: 'Five English skinheads have been arrested in Cottbus, eastern Germany, on suspicion of taking part in a knife attack on Monday night on a young German who is in a critical condition in hospital.'

Another newspaper reported: 'Five British skinheads were behind bars last night after a terrifying race war exploded in a former East German town. They linked up with German Nazi thugs to attack immigrants with baseball bats, flick knives and spray cans of tear gas. One innocent youth caught up in the violence at Cottbus, near the Polish border, was later fighting for his life with stab wounds. A police spokesman said: "This was planned. The British skinheads claimed to be tourists, but Cottbus is not a tourist town."

The Sun surpassed itself as ever, reporting: 'Five British skinheads who ganged up with German Nazis were being held last night after a youth was stabbed in a "planned" orgy of violence. The thugs, wielding baseball bats, flick knives and tear gas, brought terror to a city formerly in East Germany — scene of growing race attacks. They marched through the streets screaming abuse at families, gassing their homes and smashing windows. The 15-strong mob then stopped outside a bowling centre and yelled taunts at a group of local lads, who fled. When one tripped up, the yobs pounced and stabbed him several times in the back. Police said the only possible motive for the attack was that the 20-year-old victim had long hair. Last night he was fighting for his life in an intensive care unit. Seven men, in their 20s, were arrested shortly after the incident in Cottbus, near the Polish border. Worried police said it was the first time British youths had linked up with German fascists to spread trouble. They fear the skinheads are joining in race violence which has soared in the past two weeks...' Garry Bushell wrote in his column: 'What is remotely patriotic about living for another country's evil past? Swastika junkies like Skrewdriver disgrace our flag and our country. They even manage to disgrace skinheads. If they love the Krauts that much, why don't they move out there — for good?'

The following day, the *Daily Star* named the five arrested Britons as John Bellany, Jonathan Hickson, Richard Brierley, Stephen 'Stigger' Calladine and Kevin Noone, also revealing that they were members of neo-nazi rock band Skrewdriver [which was not quite correct]. Another newspaper reported that the five British skinheads and a German skinhead had now been charged with causing grievous bodily harm. The town's chief prosecutor was quoted as saying that the local authorities were expecting a 'pretty troubled next few days' with the arrival of more than 1,000 right-wingers to attend the concert at an inn in the town of Werben, near Cottbus. Some four hundred riot police were drafted in.

That same day, Thursday, October 3, the concert went ahead in Werben, despite the absence of Skrewdriver. However, after support bands Radikahl, Tonstorung and Störkraft played, Ian Stuart took to the stage and, backed by Störkraft, performed a

short set of Skrewdriver songs, changing the words of 'Voice of Britain' to 'Voice of Deutschland' and 'Free My Land' to 'Free My Band.' The concert was reviewed by a German fanzine:23

German fanzine Deutsches Echo no. 4, 1992.

Announced a long time in advance, we were naturally excited about the 'First Reunification Party.' However, the first shock came at 7 o'clock early in the morning when we discovered the adjacent article on the front page of our local Nuremberg newspaper. [The adjacent article is titled 'Riots feared' and has the subtitle 'Worries about a Rock concert near Cottbus.'] With mixed feelings, we still decided to drive in an easterly direction to Cottbus, with the existing Radikhal entourage of 11 skinheads.

What then took place in the following nine hours was every car driver's horror story. Between Chemnitz and Dresden, there were bottlenecks, bottlenecks and more bottlenecks. Finally we succeeded in reaching Cottbus in the late afternoon. The redirection point was found soon enough after initial difficulties and there we found out more and finally made our way to the venue. As expected, the cops had been massively mobilised and everybody was searched and recorded. All of this took place under the eyes of a police helicopter. The taxpayer will enjoy this again a lot

In the hall itself there was plenty to eat and food at reasonable prices. Gradually the hall filled up and some time later Radikahl began to play. They delighted their audience again as usual and that even despite the fact that their bass player had had to remain at home due to family matters and was replaced by two members of the security team. Radikahl went down super with the guys and new songs such as 'Kanakenbanden' ['Wogs Out'] and 'Finde Deinen Weg' ['Find Your Way'] were a raving success as well as the old well-known pieces.

Störkraft were the second band to play, who did their bit just as well. Hit after hit inspired the crowd, but overall the estimated 600 people were left a bit deflated. In the hall there were several more small arguments, which were quickly sorted out.

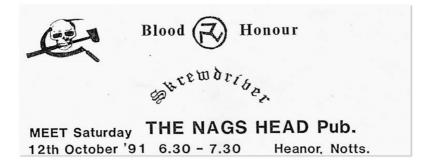
After Störkraft had finished their set, there were several more numbers from Tonstörung with Jörg of Störkraft plucking the bass. Finally everyone now understood that Skrewdriver were not going to play. What a real pity, for it would have been a magnificent end to the party if Skrewdriver had still been able to play. Instead of this, there was a final ending with Ian Stuart, who, together with the other bands, played six or seven Skrewdriver numbers as well as they could, but this was hardly Skrewdriver. Ian Stuart appealed to the people for the thousandth time to support the detained band in the upcoming proceedings. I believe the affair in Cottbus had distressed him. Oh well, we took to the road homewards as soon as possible and after five and a half hours we were back in our beloved Frankenland. All in all, the long and arduous journey had still been worth it. Unfortunately this concert was not spared the actions of several stupid idiots, but more about this elsewhere.

The concert was filmed and later released on video in the UK by Tyr Services.

With his band still behind bars, Ian Stuart returned home. Skrewdriver was due to play on Saturday, 12 October but this was cancelled. The meeting point was the Nag's Head pub in Heanor. The venue may well have been the Nag's Head which was also used for concerts.

Also Chris Hipkin had booked Skrewdriver to play a Sunday afternoon gig in Derby

on 20 October. The gig went ahead with a redirection point of Derby Bus Station. He recalls: 'The venue was a nightclub where one of my old bandmates knew the owner. It was called the Bunker, in Friargate, Derby, long since shut down and now rebranded as Mosh an alternative club. Sadly hardly anyone turned up assuming the gig was cancelled because of Skrewdriver's predicament, but Squadron and English Rose still played. Both bands got into the spirit of it and made it a great day. Ian attended. He was angry about what had gone on in Germany, but upbeat that the trumped-up charges against his six mates would get dropped.'



Ian Stuart was convinced that the band had been made a scapegoat for the failure of the politicians to curb coloured immigration into Germany: 'The way that I see it is that Skrewdriver are being made scapegoats for the fact that the German government have brought too many immigrants into the country. So if we had anything to do with waking German feeling up, all the better for it. Although I do not think it has got anything to do with us. It's just the German people rising against the influx of immigrants and I wish that the British people would do the same.'

SKREWDRIVER & ENGLISH ROSE

LIVE IN DERBY

SUNDAY 20TH OCTOBER
RE-DIRECTION POINT DERBY BUS STATION
(near telephone boxes)
Between 11-30 am
and 12-30 pm

PAY ON DOOR £4

His words fell on deaf ears. Skrewdriver had played Stuttgart earlier in the year and this trip had passed off peacefully. Therefore, there is no reason to believe that Skrewdriver ventured to Cottbus other than to play a concert and, by doing so, further the cause of National Socialism. Arguably, many factors determined the events at Cottbus and one of the most important was the timing of the concert, October. To explain, since reunification and the upsurge of nationalism, there had been a steady increase in the level of violence against foreigners and this violence peaked in October. Skrewdriver had ventured into a country on the edge of chaos, a country descending into a race war. Indeed, according to one government agency, 'the situation is out of control.' Bad timing indeed! Small wonder then that trouble and a heavy-handed police response accompanied the visit of Skrewdriver.

To avoid more trouble, the local prosecutor had the arrested moved to the Berlin-Moabit high security prison where they spent some three months.24 Bail was set at £1,500. The money was sent over, but mysteriously went missing. Told of this, Neil Parish and Paul Burnley promptly obtained another £1,500 from Skrewdriver Services and flew to Berlin to pay the bail money in person.

According to *Nazi Rock Star*, page 123, after the arrest of the Britons, some three hundred skinheads attempted to storm the jail and free the captive Nationalists. They almost succeeded, but order was eventually restored after fifty of their number were disarmed and arrested. According to *Diamond in the Dust*, the 'rescue attempt' came at the end of the concert several days later.

Meanwhile, back in England, to draw attention to the case of the 'Cottbus Six,' Ian Stuart and a mysterious backing group of local musicians by the name of Rough Justice recorded a mini-album, which was called *Justice For the Cottbus Six. Blood and Honour* took up the cause of the imprisoned six, but complained:25 'Another point concerning the 'Cottbus 6,' we at *Blood and Honour* were disheartened to see the lack of coverage it was given in 'our' fanzines. Our people want to know what's going on and if they're not going to get it from their own people, you can bet that they're not going to get it from our 'ever-biased' news media.'

Banned News, Blood and Honour no. 12, 1992.

The five Britons were back home by Christmas, but their ordeal would continue. In early 1993, they were brought to trial in the former East Germany on charges of causing grievous bodily harm, but three of the five failed to appear at the start of their trial. *The Guardian* reported:26

The Guardian, 'Extradition of Britons sought' by David Gow, 31 March 1993.

An East German court is to seek extradition of three members of a British neo-Nazi rock band, Skrewdriver, after they failed to appear yesterday at the start of their trial on charges of causing grievous bodily harm to a young German in Cottbus 18 months ago. Two members of the band, which had been due to play at an open-air concert for neo-Nazis from all over Germany in September 1991, and a German were released and given their bail back after turning up to answer the charges. The band was arrested after the young German was knifed during an affray outside a local youth club on the eve of the concert and its members face a maximum jail sentence of five years. Following the incident police seized a huge amount of weapons from fans arriving for the concert. The trial, which lasted four hours, was postponed indefinitely as the court reissued warrants for the arrest of the absent three and indicated that it would seek their extradition. The other two band members, Job [sic] Bellany and Kevin Noon, may now be tried separately.

Jon Bellany, who had since quit the band and severed all links with the scene, and Kevin Noone were not tried separately and extradition was not sought for the absent three, which speaks volumes about the validity of the charges.

Interestingly, years later a newspaper article would appear about the story of a certain Fiona Smith whose two sons 'became increasingly entangled in the scary world of the far right.' Her two sons 'produced magazines, took part in demonstrations, performed in skinhead bands and were repeatedly arrested for their activities.' The article continues:27

The Guardian, 'My son was a fascist' by Sally Weale, 29 March 2000.

One day, her sons' activities took an even more serious turn. She received a call telling her that Mark had been arrested in East Germany. He had been performing

with his band, a fracas had broken out, someone had been stabbed and Mark was one of those accused. 'I remember thinking, he's done it now; that's the limit.' It was eight weeks later that she finally contacted him. 'We went across to see him. He was so horrified at finding himself in prison, it was a turning point for him. For years I had hoped and prayed for a turning point to come and this was it.' Mark admitted he was there when the stabbing happened but denied being responsible. His colleagues who had carried out the attack let him carry the can, and as a result he lost all respect for them. He stood trial but the case was adjourned because his co-defendants failed to turn up and it has never been resolved. It wasn't until a couple of years after that I was convinced it was over. Mark wrote me letters saying he would make me proud of him again. And he has, says Fiona.

The events which befell 'Mark' seem remarkably similar to those which befell Jon Bellany a.k.a. John Burnley. The article said of the other brother: 'Philip took a little longer to extricate himself. He was still involved in writing lyrics and producing magazines and became a key figure in the far right.' Paul Burnley and the Fourth Reich — A Nation Reborn LP and CD

Rebelles Européens remained ever supportive of Paul Burnley and in late 1991 released the album *A Nation Reborn* by the mysterious Paul Burnley and the Fourth Reich (catalogue number RE 33 30 91). The release of the album had been delayed following the intervention of the French police. An advert for the LP explained:28 'The album *A Nation Reborn* was originally recorded in July, but the production was halted when French police seized the master tape along with the original artwork. If the authorities had thought that this was the end of it, then they were badly mistaken. In September the lads were back in the studio re-producing what had been destroyed and the results were very exciting. With a new cover and master tape the album and single are due out at the end of November on the Rebelles Européens record label.'

Fanzine British Oi! no. 20, 1991.

The Fourth Reich, 'members of top Nationalist bands' according to the same advert, comprised Alan on guitar, Chris on bass, David on drums and JB on organ. The front cover artwork of a knight on horseback, which also appeared in the infamous NF booklet *Attempted Murder*, is an illustration by Georg von Sluyterman von Langeweyde. On the back cover three comrades are remembered: Jeoff, Little Gaz from Stafford who died in May 1991, and Mick McAndrew who died on 7 May 1990. Previously, Paul Burnley had penned an epitaph for Mick McAndrew which had appeared in the pages of his fanzine:29

The Truth at Last no. 13.

We are sorry to announce the death of our great comrade Michael McAndrew who passed away on 7th May this year. Mick had been ill for some time with diabetes, and on 7th May it became too much. Mick will be missed by all who were lucky enough to know him and especially by his good friends who saw him through these last tough years of his life. A great National Socialist fighter and a genuine comrade to many, very much a modern-day fighter, who was a True Fighter to the very end, may he take a place with Warriors gone in the great halls of Valhalla.

Also of note is that the second No Remorse songbook was dedicated to Mick McAndrew.

The ten tracks on offer here are mostly mid-paced rock, while 'Ragga' is a reggae

parody and 'United by Blood' and 'England' slow things down. The lyrics are subtle, yet striking and full of hope for the survival of the white race, hope which springs forth from the emergence of a new breed, as foretold by 'The New Breed':

Here comes the soldier their dungeons couldn't hold Here comes the warrior from the shadows of the gold Here comes the crusader sprung from the master seed You'd better beware, here comes the new breed

Delivered from the Gods, the master's chosen race Nature's finest creature this world has ever graced Driven on by vengeance, honour, pride and need The time of change is arriving. Make way for the new breed

The white fight back continues on 'Backstreet Battalion,' 'Condemned Man,' 'Win or Die,' 'United By Blood,' and 'White Country' which is actually a cover version of the Beastie Boys song 'You Gotta Fight For Your Right to Party' with amended lyrics. In this way, the white people will be woken from 'eternal sleep' and a new consciousness of racial and national pride will prevail. After 'turning the tide on evil and flushing it from our land,' a new racially pure nation will arise, a nation to be handed down to future generations, that is the promise of 'Birth of a Nation':

It's the birth of a new Aryan nation gained through national pride
It's the birth of a new Aryan nation now the white man has turned the
tide

Only one bloodline, only one breed
Rebirth of our nation enter the new creed
Nothing can beat us, we cannot be destroyed
Our race is our future, all else becomes void
Aryan children with love and pride in our hearts
We'll give them a good future, give them a good start
And when we hand them power we will gladly ensure

Our national freedom and our blood will remain pure 'Birth of a Nation' does not make specific reference to Britain as this new nation, however 'England' is proof, if proof were needed, of Paul Burnley's love for his country:

England you are my life and home
I carry you near wherever I roam
England you are my crown and throne
We face a battle like we've never known
England you proudly ruled the waves
So many of our people whose lives they gave
England you are my cradle and grave
The spark of life that makes a soldier brave

Promoted as 'the album they tried to stop,' A Nation Reborn received mixed fanzine reviews. British Oi! described it as 'one of the best to come from the No Remorse camp' whereas Pure Impact described it as 'mediocre.'30 Admittedly, A Nation Reborn rocks harder than Blood Against Gold, but there was room for improvement: the production is thin, the mixing is inconsistent, many of the tunes are just not memorable, and surprisingly Paul Burnley's vocals lack conviction and passion. In short, the final

product, for want of a better word, could have been more finished. Nevertheless, the vinyl album now commands a high price. More would follow from Paul Burnley and the Fourth Reich.

See reviews in *British Oi!* no. 21 and *Pure Impact* no. 15, September 1992.

The album was also released on CD with the additional track 'Bonded by Love' which features a vocal guest appearance from Antonella of Klasse Kriminale.

The Last Chance tape

One of the more unusual releases of the year was the four-band compilation tape that came free with the first five hundred copies of fanzine *Last Chance* issue 10. The four bands were Boisterous, Violent Storm, Skullhead and Grade One and each band contributed one track. Three of the four songs were previously unreleased in any form. Violent Storm contributed the melodic 'Stand or Hide,' recorded in November 1988, warning once more about the domestic as well as the global threat of communism:

Take another look white man cos what you see is real
The Reds are getting stronger this invasion is no dream
The odds are all against us there's nowhere left to run
I've seen the terror in your eyes now the nightmare has begun

We told you this would happen But you ignored our cry And now we face the enemy Will you stand or hide?







Pictures of Violent Storm taken during happier times (pictures taken by Moonie)

You saw what happened in Poland it was a victim of this scum Once a free country now it's overrun This was just the start of a communist regime But now they've got the power to carry out future schemes

Soviet dictatorship an empire run by fools
Is this what you want white man to be under commie rule?
There's only one solution we must fight and never hide
Cos it's not only happening in Great Britain, it's happening
worldwide

Skullhead contributed 'Green and Pleasant Land,' which was recorded at the same

time as their debut LP *White Warrior* back in November 1986. Starting with a haunting guitar melody, followed by pounding drums, strong bass and angry shouted vocals, the song unfolds a cautionary tale about the effects of unemployment:

See the anger, see the hatred running through this world On the scrapheap at the age of forty and now he doesn't work Union bosses promised him safety, sold him out again Now he sits alone and hides, sits to hide his shame

See the dirt of all the ages Ground into my hands Is this what I really worked for? Is this my green and pleasant land?

Sees the queues for work get longer retreats into his shell Remembers the pride of his forefathers, but only now and again The anger in his mind grows stronger he doubts his sanity Reduced to a beggar by the state a name, a number, one of many

The state of his mind is now confusion as bad times linger on Tragedy, drama, comedy, the show has played too long His grand finale is a short one with nowhere left to hide He leaves the world another number, another suicide

Less intense than Skullhead, Grade One's contribution, 'Freak,' recorded at the same time as their debut single in January 1991, dismisses the popular and drug-infested acid house/rave scene of the time:

The raves come around every week Just for you, you fucking freak Paisley shirts and curly hair You're just a mug going nowhere

Rave, drugs and 30-inch flares You look a state who cut your hair?

Mugs and drugs in acid house
You piece of shit are you man or mouse?
You're being ripped off can't you see
The man in his limo is laughing at you

All day Sunday you're lying in bed It hurts so bad you wish you was dead For your life of drugs you're paying the price It felt good last night but now it ain't so nice

You're wasting your life from day to day
There ain't nothing good going your way
We can see through your drugged-up smile
Look at what you're doing stop and think for a while

You've a happy smile like you don't care less But underneath you are just a mess



Mick Smith still regrets that 'Freak' never made it onto vinyl: 'I was always gutted about that as I thought it was an excellent song and good fun as well.' The song was inspired by his younger brother who was into the rave scene.

This is one compilation worth seeking out, but with no more than five hundred copies in circulation it has become increasingly difficult to find over the years.

Year's End

On Friday, 22 November, Violent Storm, Squadron, English Rose and Grade One played the Buffs Club in Baldock, Herts, which had been booked under the cover of being a scooter club meeting.31 One attendee said with a sense of triumph:32 'We went in undercover, pretending we were from the Scooter Club. They soon realised we were not from the scooter club when we got there. But they did not do anything about it.' The police were called, but looked on from a discreet distance. The gig went well, even though there was a small turnout. The problems began on the journey home. Accounts differ of what happened. According to Jonesy of English Rose:33 'On our journey home a fight broke out in a small village, nearby Buntingford, resulting in all four of us in English Rose and nine other proud whites being arrested. Ten of us were charged with "violent disorder" and put on remand but we all managed to get bail and two defendants eventually got the charges dropped all together. Myself and Spen still have to face the charge in Crown Court soon and if the corrupt system gets its way, prison looks inevitable.'

Charlie of Grade One does not recall playing this gig. The possibility exists that Grade One broke up before the gig. Report in *Letchworth Gazette*, 29 November 1991. Fanzine *British Oi!* no. 23, 1992.



Elsewhere the fight is depicted as an unprovoked vicious racist attack by skinheads on Asian staff walking home after an evening working for an Indian restaurant.34 When the police searched the skinheads' van they found a machete, axe, CS gas canister and an assortment of clubs and knives as well as a swastika flag, white power literature and nazi memorabilia. Among those arrested and charged with violent disorder were Neil Parish, Paul Parish, Paul Lincoln, Anthony Morgan, Nicolas Marsh, and Kirk Barker. Paul Parish was Neil's younger brother, described by *Searchlight* as 'a prominent BNP activist in Milton Keynes.' Anthony Morgan was the BNP organiser for Cardiff. Whilst on remand in custody Kirk Barker admitted to journalist Leo Regan:35

White Noise: Inside the International Nazi Skinhead Scene, edited by Nick Lowles and Steve Silver, page 24. Leo Regan, *Public Enemies*, page 33–34.

I got no previous. Pigs haven't pinned nothing on me before. This is the first time they caught me, the bastards. It was my van, my weapons. They haven't done me for the weapons. The majority of the stuff is legal but they can still say there was an offensive weapon. They can say I had them for the wrong purpose. I've got to prove I had it for work. I'll get one of my mates to write me a letter saying I use them for work. I grew my hair for court last Monday but I didn't get bail so I shaved it off. If the judge don't like it, he can fuck off. They're going to give me the same whatever I do. I thought we'd get bail but they found CS gas and knuckle-dusters. They were getting funny over them. Everything else was legal. Apparently the court freaked when they pulled out a big machete. That was mine.

I had an axe under me seat as well. They reckon the baseball bat was used to do somebody's head.

Charged with violent disorder, Kirk Barker, Paul Parish, Paul Lincoln and Nicolas Marsh went on trial some 18 months later. Buntingford and the subsequent fallout proved all too much for English Rose guitarist Guinness who quit the band, not before they had managed to record 14 tracks: four for the *Last Chance* compilation album and ten for their forthcoming *Never Be Silenced* LP on Rebelles Européens.

On Saturday, 23 November, Straw Dogs and Battle Zone supported Italian skinhead band Klasse Kriminale at the Henry Cooper Pub, South East London. That November, Squadron and Violent Storm played Coalville, Leics. English Rose was due to play, but members of the band were still in prison.36

Squadron website.

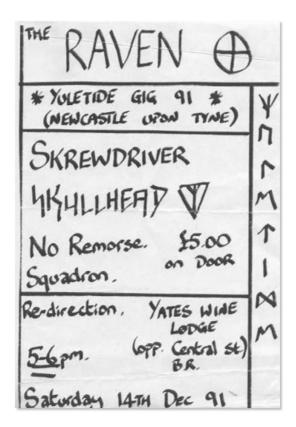
To celebrate Yuletide, on Saturday, 14 December, Skullhead and No Remorse played a 'White Christmas' concert at the Broadway Ballroom in Pelaw, Gateshead. Skrewdriver and Squadron were also billed to play this concert, but had to pull out; Ian Stuart was still without a band.37 Skullhead were only able to play following the early release of Kev Turner from prison. New nationalist fanzine Final Conflict reviewed the gig as follows:38 'If there's a band that embodies the true skinhead spirit of joy in the fight, pride and no surrender it's Skullhead. Just out from his latest imprisonment, Kev was on the stage again for a new gig. A good crowd of people came along to celebrate Kev's release. Skullhead came on with all the power we've come to expect from them and blasted through their hits like 'Murdered by Scum,' 'White Warrior,' 'Cry of Pain' (which was dedicated to comrades in prison), ending in 'Unity,' a song which forms a major part of the message Skullhead put over. After a break of half an hour, No Remorse came on stage. No Remorse were going through line-up problems which we noted in more than one song. The main problem was in their teamwork. All in all a not too brilliant performance for them, even if Paul was able to give us a couple of very powerful songs. Because no other bands could make it, Skullhead came back on much to the excitement of the crowd. It was definitely worth the long trip to get there. Skullhead are the top live band at the moment.'

The band members were either still detained in Berlin (although they were definitely back home for Christmas) or back home but not ready and able to play again. Unfortunately, the author does not know exactly when they returned home from Germany and when John Burnley quit the band which might explain why Skrewdriver were not able to play.

Final Conflict no. 1, 1992.



Poster put up by B&H activists around London circa early '90s until they realised the spelling mistake. Perhaps more provocative, if that was possible, was Paul Burnley's poster advertising a Blood and Honour concert in Brixton with a no entry sign for black people. Brixton is renowned for its large Afro-Caribbean population.





Alex of Battle Zone and Antonella at an RAC concert

Trevor from Dunstable has an altogether different memory of this gig: 'I was at the Xmas gig in Newcastle that year. We took a coach up. Kev Turner turned up in his rave gear and got changed to go on stage. It was a sad thing to see.' Times were changing.

Nevertheless, Trevor still liked Kev: 'Contrary to what many people now say about him, I found him a decent bloke and I tell you this he can pack a punch. My mate and I went up there with Ian, Cat, Nick Marsh, Neil Parish and all their lot and this lad came over shouting the odds at my mate and I. Kev came from nowhere and sparked him out. It was just before Nick Crane's coming out was aired cos Ian was going on about him coming out. Ironically some bird was following about us claiming to be Nicky's ex.'



Skrewdriver, Ellistown, 28 March 1992

CHAPTER TWELVE 1992

Ian Stuart and Rough Justice

Better late than never, for the 'Cottbus six' had been released before Christmas, Rock-O-Rama Records rushed out the mini-album *Justice for the Cottbus Six* by Ian Stuart and Rough Justice some time around February (catalogue number RRR 124). The original front cover artwork, a colour photograph of Ian Stuart standing in front of the members of Rough Justice all dressed in black and wearing balaclavas, 'was banned as it was too paramilitary or something along those lines.'1 [The three people wearing balaclavas were Cat, Mel (Cat's girlfriend) and Dee (Ian Stuart's ex-girlfriend).] And yet, interestingly, this is a solo recording in the purest sense — Ian Stuart played everything and sang of course. The revised front cover artwork, two hands clutching prison bars, surprisingly dates back to the days of *Bulldog* and the Free Joe Pearce campaign.

Skrewdriver News, fanzine British Oi! no. 22. Just as a side note, Chris Hipkin was present when the picture was taken outside the Red Lion in Heanor.

Musically, this mini-album is solid enough and reminiscent of the forthcoming Skrewdriver *Freedom, What Freedom?* album. The lyrics are more of the same themes: injustice, press lies and corrupt governments, officials and police. Snarling with aggression, 'Pressure' attacks the Zionist-controlled press:

Lies, lies, lies, you never seem to tell the truth
I've never seen so much rubbish and it's written by you
You call yourselves the gentlemen of the press
Well who are your bosses? Well I can take a damn good guess

'Having a Good Time,' the first track on side two, offers quite humourous observations on the differences between nationalists and communists:

It's Saturday evening, out to the bar
I'm crowded in with all my friends
Gonna sink a jar or two
We ain't like commies, we've got smiles on our faces
They never smile, they never laugh
They've got the troubles of the human race on their shoulders

The song then draws attention to the rather ironic actions of the police who would rather follow nationalists around than muggers because 'they don't wanna damage relations between our country and its unwanted guests.' The final track, 'Justice for the Cottbus Six,' protests:

Within four evil walls, accused of a crime
But all they've done is be in the wrong place at the wrong time
Doing all that we can do to free the innocent
But our hands are bound by the lying press and the corrupt
governments

Justice for the Cottbus Six failed as a protest record. Overshadowed by the release of Freedom What Freedom by Skrewdriver, Justice for the Cottbus Six remains criminally underrated. Chris Hipkin agrees that it's a good album, but a bit rushed due to its nature.

Paul Burnley and the Fourth Reich — 'Save the White Race' 12"

The second and last vinyl offering from Paul Burnley and the Fourth Reich, recorded at the same time as the album, was the 'Save the White Race' 12" single on Rebelles Européens (catalogue number RE 33 32 92). The once-popular 12" single remained a format rarely touched by nationalist record labels. The full-colour artwork on the front cover is something special and features a drawing of four skinheads dressed in identical dark-coloured bomber jackets and blue jeans, wearing sunwheel armbands and brandishing an assortment of weapons, including an assault rifle and shotguns. One of the four skinheads is a very lifelike Paul Burnley. Indeed, according to *Last Chance* fanzine, the 12" single was 'worth getting alone for the excellent artwork on the front cover.'

Two of the four tracks were exclusive to this 12", namely 'Save the White Race' and 'Ole'; the knockabout parody 'White Country' was available on the album and 'Bonded by Love' was available on the CD version of the album. The lyrics are as uncompromising as ever. 'Save the White Race' protests with a touch of sarcasm:

They're breaking through the ozone they're tearing down our trees They're wiping out marine life ignore the seven seas The problems are mounting but there's one they've yet to face Freedom for gay animals, but what about our race?

You've got to admit it we've got problems to face It's time to stop now, save the white race

Seemingly, environmental issues and animal welfare are deemed more important than the survival of the white race. The song then despairs 'immigrant pollution and yet they bring in more' and ends up by succinctly highlighting the unfavourable cultural and social impacts of immigration. As for 'Ole,' which sounds straight off the football terraces, well, to be honest there is very little that can be said about a song with the extremely addictive chorus of 'Ole Ole Ole, Hang the Pope and the IRA.'2 Well-received by nationalists around the world, this 12" has become a sought-after collectible and can sometimes command a very handsome price.

According to the review of this release in *Pure Impact* no. 15, 'Ole' is based on a Belgium football chant.

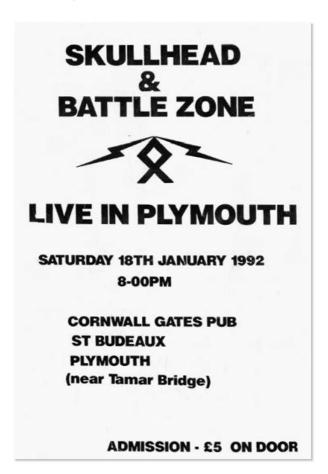
No Remorse and Nigel Brown

Shortly after arriving in the UK from Australia, Nigel Brown, who had played with skinhead bands Order of the Boot and White Lightning, was literally dumbstruck when Paul Burnley asked him to join No Remorse. This is his story:

I was born in 1966 and grew up in Canberra ACT Australia. I became attracted to the Punk/Skinhead subculture in 1982 after seeing a Skinhead walking up my street one day and I thought he looked fucking cool. (He later became my friend and the drummer of Order of the Boot.) I bought a copy of *Skinhead* (Joe Hawkins) and after reading this I became hooked! I was attracted to the imagery (tough and ruthless-looking, feared by many and to be part of a huge international family) and the music sent me mad. It pressed all my buttons and made me feel alive. The first Skinhead Oi record I bought was *Strength Thru Oi* compilation album! I played it a million times until I knew all the lyrics. I wasn't really political at this stage but I already had a natural disdain for any other race other than my own. (Our enemies in school were the Wogs, LEBOs, Asians and Coconuts!) I was interested at this stage in bodybuilding and Punk/Oi music and girls (White) of course! I hated Canberra and dreamed of forming a band and leaving (hopefully to the UK).

I started jamming with another couple of Skinheads and a punk in 1983 and formed Order of the Boot. We covered British RAC (Skrewdriver, Brutal Attack, Combat 84, Condemned 84 to name a few and we did three originals. ('Lest We Forget' was one of them.) We played one party (gig) that year at Humpy Hall, Belconnen ACT Australia and later in the year our debut gig to the Skinhead world in Australia in Melbourne VIC where we supported White Lightning. Jimmy from White Noise was there and he sang one of his songs that we had covered. I was approached by Chumley (Damien Paxton) the singer of White Lightning after the gig as they were impressed by my guitar work and was asked to join White Lightning as lead guitarist. I accepted and brought one of our Order of the Boot's originals 'Lest We Forget' to the White Lightning repertoire. We later recorded the whole White Lightning set for Rebelles Européens in 1987 including 'Lest We Forget,' but no mention was made on this recording that one of the songs was an Order of the Boot cover! This was the beginning of me falling out with White Lightning and leaving the band. Basically I received no money from Rebelles Européens for the White Lightning recording in 1987. Chumley (the vocalist) got the money for this and had the audacity to make me pay for the recording! Chumley and I are archenemies and have been since 1987. Sadly, my first band Order of the Boot never got to record, only unoffical bootlegs made of jam sessions and I arrived in London in November 1991 on a two-year working visa, finally fulfilling my dream of going to the UK. I hooked up with my Skinhead mate Pete Stowe from Brisbane, Australia. He had moved to Potters Bar in Hertfordshire six months prior to my arrival. He was good mates with Watford John (BNP activist) and had heard from Watford John (who knew Paul Burnley) that Paul was looking for a bass player for No Remorse. That was late 1991 or early 1992. Pete told John that I had just arrived and that I was the ex-lead guitarist of White Lightning in Australia and that I was keen to join another band in the UK. John told Paul then arranged the meeting at a pub in North London. I was stoked as No Remorse was one of my favourite bands back in Australia in the late '80s and early '90s and the prospect of joining them at the time seemed as impossible as joining Skrewdriver (a crazy fantasy). I just couldn't believe my luck. (I never told Paul how excited I was at being asked to join the band at the initial meeting, but just acted cool.) We (Paul and I) discussed the details of what was on offer over a few beers (Shandys for Paul, lol) and he gave me a tape of a set list that he wanted me to learn before our first jam for an upcoming gig with Skullhead in the UK. I went back to the pub in North Finchley where I was living and working and practised diligently before my first jam with No Remorse. The rest is history as they say.

No Remorse was just the start for Nigel. Many more opportunities in the NS music scene would come his way and all were the result of this break.





On Saturday, 18 January, Skullhead and Battle Zone played the Cornwall Gate pub in Plymouth, which had been organised by Steve F. again. The gig attracted about one hundred punters and passed off without trouble. The Midlands continued to be the focal point of the live scene, though.3 On Saturday, 8 February, Raven Productions and Aryan Resistance Movement presented Razor's Edge, Violent Storm and Skullhead at Pitts Farm Social Club, Erdington, Birmingham. The redirection point was Walshall bus station. This was Razor's Edge's third gig and again they went down well considering they were a new band. On Saturday, 22 February, Raven Productions presented Skullhead, Squadron and Battle Zone in Newcastle. Yates's Wine Lodge was again given as the redirection point. The concert coincided with an anti-ANL demo in Sunderland for 'serious Nationalists.'

Curiously, according to the Squadron website, Skrewdriver, Skullhead and Squadron played Coalville, Leics in January 1992. No other source confirms this.

On Saturday, 7 March, No Remorse, Skullhead and Violent Storm played Ellistown, a small village near Coalville in Leicestershire. The concert was organised by Jonesy of English Rose.4 Moonie from Tewkesbury was at this one.5 He had got a lift to the gig with Violent Storm. The meeting point was the Ellistown Hotel. The venue was a nearby corrugated iron barn with a bar at the back. Paul Burnley was in a playful mood,

wearing a big cowboy hat on stage. This was Nigel Brown's first concert with No Remorse: 'All I can remember from my first gig with No Remorse was that I was on fire as this was a huge milestone in my life — to play for one of the biggest NS bands in the world. The line-up from memory was Jon Burnley (Bellany) on drums, Nazi Pete on guitar, me on bass and Paul on vocals of course. I remember being warmly welcomed by the organisers and by a lot of the attendees and that we played a great show that was well received by the audience. It was a fantastic introduction to the NS music career I had just embarked upon in the Northern Hemisphere.'

Two different flyers exist for this concert on 7 March; the first advertises Skullhead and No Remorse; the second advertises No Remorse and Violent Storm.

This was the second time the location had been used to host a concert. Skullhead, Violent Storm and the Glory may have played at the first. No other details are known to the author.





Nigel Brown was excited when the time came for No Remorse to support Skrewdriver and said of meeting Ian Stuart for the first time: 'I remember meeting Ian for the first time and how shocked I was at what a normal down-to-earth, nice and humble bloke he was! He didn't suffer the big-head disease a lot of vocalists seemed to have been afflicted with in the NS music scene.'

Tragedy strikes Violent Storm

On Saturday, 14 March an international skinhead gig was staged in Valencia, Spain masterminded and organised by Accion Radical, a Spanish National Socialist group. Booked to play were No Remorse, Violent Storm and Battle Zone, as well as Valencia's very own nationalist skinhead band Division 250 [named after the famous Blue Division, a unit of Spanish volunteers who had fought in World War II on the Eastern Front]. However, Violent Storm did not make it to the concert. Tragedy struck the band on the Friday while on their way to Heathrow airport to catch a flight with No Remorse and Battle Zone. The car in which they were travelling smashed into the bridge on the M4 near Bristol during a storm. The cause of the accident is not known for certain, but according to one report 'the car is thought to have been lifted six feet by a freak gust of wind and hurled against the bridge.' 6 Four of the five people in the car were killed

instantly. They were Paul Casey, Brian Sheeley, Darren Sheeley and Jason 'Jask' Oakes, a close friend of the band. The only survivor of this horrific Friday the 13th crash was vocalist Billy, who was thrown through the windscreen and found with head wounds 20 yards from the crushed car.

Daily Mirror of 14/3/1992.

Assuming that the lads of Violent Storm were running late, Alex of Battle Zone rang Billy's mum from the airport. He was told that there had been an accident. He rang again moments before boarding and was told that there had been fatalities, although their identities were not yet known. At first, the Spanish organisers did not believe Alex when he told them about Violent Storm. They thought they were being ripped off. However, the truth about the horrific accident was soon confirmed. After much discussion it was decided that the gig should go ahead as a tribute to Violent Storm.

The concert attracted skinheads from France, Italy, Spain, Portugal, Austria, Germany, Britain and Belgium. Alex of Battle Zone took Antonella along to the concert. Her presence did not go unnoticed by the Veneto Front Skinheads as Alex explains: 'The VFS were saying she's a communist. One of its leaders, an utter cock, was giving it all that. Antonella had been around a long time and could remember Pancho as an anarcho punk!'

To remember the four departed comrades of Violent Storm, the audience observed two minutes silence. *Blood and Honour* reported the gig as follows:7 'The first band to take the stage was Essex band Battle Zone who were received very well... Next on were Division 250 who are Spain's first National Socialist band. They did extremely well on this their debut gig. Their sound was reminiscent of Combat 84. Their lyrics, all sung in Spanish, were hard-hitting National Socialist anthems. The time was nearing 3 a.m. when No Remorse took the stage and by the crowd's reception you would have thought it was mid-afternoon. All the No Remorse classics were performed, the highlight being a superb version of "Invisible Empire."

Blood and Honour no. 13, 1992.

The gig proved a great success for all those involved and caused such concern in Spain that it hit the headlines. Filmed, the gig was made into a documentary and dedicated to the memory of Violent Storm. Released on video by Accion Radical, it was made available in the UK through Freedom Videos with the title of *Oi! Fallas '92*. As for Billy Bartlett of Violent Storm, he soon recovered from his injuries and was discharged from hospital. The deceased, however, were not allowed to rest in peace. Fanzine *Last Chance* reported:8

Last Chance issue no. 12.

The main Welsh Sunday newspaper, *Wales on Sunday*, ran a report only nine days after the accident revealing the 'real truth' about the racist roots of Violent Storm. It came as no surprise to see the name Searchlight mentioned in the article as the source for their information. All this happened before Paul Casey the bassist was even buried. It seems that the press and in particular *Searchlight* will stop at nothing to get an 'exclusive' story... This unwelcome by all, insensitive style of reporting does no one any favours... The families of the deceased become harassed and all of the press' insensitive attention attracts assholes who revel in upsetting people at their most vulnerable. This has actually happened. Someone or a group of people who obviously live locally decided to daub Violent Storm's local pub (where Billy still drinks) with the words '4 DOWN 1 TO GO.'

An inquest was held into the death of the four friends and recorded a verdict of accidental death.

Billy decided to reform the band and Clarkey rejoined on drums. He recruited Stinko on bass from fellow Welsh band Blackout and Miffy on guitar. Asked by the families of the deceased to change the name of the band, Billy chose Celtic Warrior, a name that he and Clarkey had 'thought up back in the early days.' 'We also wrote the lyrics to the song,' Billy added when asked why he had decided to change the name of the band.9

Fanzine *Onward* issue no. 1, 1992.

As for the album Violent Storm had finished recording the night before the accident, the master tapes had ended up with Brian and Darren's mother. Understandably, there were more important things on her mind than sending the master tapes to Rebelles Européens, which had planned to release the album in the very near future.

Blood and Honour publication *White Skins* — *White Pride* volume 2 was dedicated to the memory of Violent Storm. Jason appears in the front cover photograph which was taken on the way from Milton Keynes to a Skrewdriver gig in Leicestershire [exact date unknown]. Jason had remained politically active on the streets, fighting against the reds: 'I went on a few marches and demos with the NF and BNP, and got smashed by Red Action a few times, once at Bethnal Green on a BNP 'Rights for Whites' demo. I was also at Kensington in London in 1991 when 40 reds smashed me and three others at a League of St. George meeting.'

Battle Zone fell apart soon after the Spanish excursion. J and Leon decided to call it a day as they had become 'fed up with playing in the band.' Then Jim the drummer decided to give up. Vocalist Alex was not particularly bothered by this turn of events, remarking: 'J wasn't into the extreme right wing or national socialism. I mean he did not even travel to Spain with the rest of the band. He flew out to Madrid on the Friday night and then drove down to Valencia. As far as he was concerned, the concert in Spain was the icing on the cake! Leon went along with everything J did because he was J's mate. Jim was a shit drummer as well as an opportunist.'



After much thought, Alex decided to form a new band. Martin Cross wanted to join the band and rang Alex from prison offering his services as a musician and an artist; of late Martin had turned to drawing. Alex politely turned him down. Admittedly Martin would have proved a great addition to the band but Alex had some concerns about the privilege of working with him, not least because Martin wanted him to cough up the money for a guitar and equipment. In the end, Alex recruited Antonella on guitar, Doc on bass and Charlie on drums. Both Doc and Charlie were former members of Grade One.

The end of Grade One had not come soon enough for Charlie, who was not getting on with Mick, the inevitable result of having two dominating personalities in the band. Besides, Charlie disliked playing live and wanted to get away from the politics. Charlie

summed up his time with Grade One as follows: 'It was fun. I have no regrets, but it went further than it should have.' After a moment of reflection, he added: 'I do kind of regret the political thing.' This new band, which was called the Battle Zone rather than Battle Zone, set about writing a new album, as yet untitled.

On Saturday, March 28, Skrewdriver, Skullhead and Squadron played a benefit gig at Ellistown, Leicestershire in memory of Violent Storm. The drummer of Battle Zone stood in for Skullhead. Ian Stuart said of the gig:10 'We have also played at the recent Violent Storm benefit gig in Leicestershire but due to late arrivals and faulty amps Skrewdriver were forced to cut their set by half and play without a bass player with myself being joined on stage by three extras on each song, namely Billy of Violent Storm, Kev of Skullhead and another comrade. However, good news was that the concert raised a large amount of money for those families of those so prematurely killed and the crowd made the best of a good cause.'

Fanzine British Oi! issue no. 22.

Squadron regarded the Violent Storm remembrance gig as excellent. Well over £1,000 was raised. A video was released of the gig and proceeds from the video also went to the families of the deceased. Billy was genuinely touched and surprised by the reaction and support he received from nationalists the world over.

Skrewdriver planned the following gigs: Saturday, April 11 in Lancashire with Skullhead and No Remorse, Saturday, April 25 to celebrate St. George's Day in Derbyshire and May 30 in Derbyshire.11 The gig planned for April 11 went ahead in Blackburn, but it was without Skrewdriver. A video was shot of this gig. Posty Rob made the long trip from London. On learning that Skrewdriver would not be playing he joked with friends that Ian had taken his bird to the pictures! He gave him hell the next time he saw him. It appears that Stigger had suddenly left the band, although he rejoined months later.

Interestingly, a Skullhead flyer for this gig states that it was to be recorded.

The gig planned for April 25 in Derbyshire did not take place. Instead Skullhead, Squadron and Celtic Warrior played the Horse and Jockey, Stapleford, Nottinghamshire which had been organised by Paul L. and his good friend Humpty. Paul L. recalls: 'I knew Gavin, the second singer of Skullhead, and before the gig started I took him on the piss. He was worse for wear when we returned. Kev Turner wasn't happy, had a friendly moan and bollocked Gavin. Kev Turner did an arm tattoo for me at the gig, 'English Rose' and 'Warriors of the Rose' circled around a red rose. It cost me £15 but it remains one of the few to have kept its colour all these years later. A film crew from Channel 4 came down for a documentary about skinheads, interviewed a few people as well as Ian in the beer garden, if you could call it that, and recorded some live footage of the bands, definitely Skullhead. Ian did a few numbers right at the end. Gavin would later join the army.' The interview with Ian and the live footage was aired.



On Saturday, 2 May, Skullhead played a successful gig in Grottaferrata near Rome, Italy, organised by the right-wing Movimento Politico. The support bands were Peggior Amico, Gesta Bellica and Bulldog Skin. Skullhead had a great time. Asked about playing Italy, Spin remarked: 'I would recommend any band who gets the chance to play in Italy to jump at the opportunity cos they will really enjoy themselves. The Italians are something else!' A video was shot of the gig and made available through Freedom Videos.

On Saturday, 23 May, Skrewdriver, No Remorse and Skullhead were due to play a gig proudly arranged by Unity With Action near Downham Market in Norfolk. The venue turned out to be Goddestone village hall. Skrewdriver may not have played. When a fight broke out a local lad was stabbed in the back. The police were the first to arrive on scene and gave life-saving first aid until an ambulance could arrive. Posty Rob

was at this and had a good time, running around with funny glasses on! He got in such a state that he lost his wedding ring outside the venue, which the police helped him to find with torches. Later still, he was almost arrested for kidnapping a cat!



After this gig Skullhead decided to sack drummer Pete because he 'turned out to be a time-waster and he tended to get too pissed to play gigs.'12 Nick, who had actually drummed on the first album, was asked to help out, which he did.

Interview with Spin of Skullhead, fanzine Last Chance no. 13.

The gig planned for Saturday, May 30 in Derbyshire probably did not take place because Skullhead and No Remorse were otherwise engaged, playing an open-air concert to a large crowd in Brandenburg, Berlin. They were ably supported by Sweden's Division S and homegrown talent Bomber and Radikahl. The audience numbered around 1500. The concert was regarded as a great success, even though one source noted that Skullhead acted like stars at the end of the evening.13 The No Remorse performance was later released on CD. Nigel Brown, who played bass for No Remorse, recalls of playing Brandenburg: 'This was by far my best concert with No Remorse. The reason being was that it was so well organised (by Mario of Berlin), so many great bands played on the day and the biggest crowd I ever to this day have

played for! Two thousand-plus NS patriots! It ran very smooth (typical German precision and style!). We were treated very well by our hosts and it was an experience I will never forget! The whole crowd of two thousand Sieg Heiling and going mental when we got up on stage to do our set!'

Blog Rock Against Communism, 2004.

Besides playing a number of high-profile international concerts, No Remorse also re-ignited their spark of creativity in the studio, recording demo versions of songs which would form the backbone of their next two full-length releases:14 'Deutschland,' 'What Have We Got,' 'European Skinhead Army,' 'Adolf

No Remorse also recorded 'Bring It Back,' but this song is not listed among those songs which make up the 1992 demo on the website United Skins, www.unitedskins.com/noremorse.php.

Hitler,' 'The Fight's Not Over,' 'White Rebel,' 'Invisible Empire,' 'Our Honour is True,' 'Another One Bites the Dust,' 'Stop Immigration,' 'Under the Gods' and 'Free the Order.' The demo recordings were never officially released at the time and did not do the rounds as a bootleg in any shape or form. The demo version of 'White Rebel' would later appear on the No Remorse *Rare Remorse* CD, though.

Skrewdriver — Freedom What Freedom LP

Originally scheduled for release late January, the new studio LP from Skrewdriver did not appear until April or May (catalogue number RRR 121). Freedom What Freedom is a real return to form after the disappointment of The Strong Survive and Live & Kicking and yet the line-up was unchanged: Ian Stuart on vocals, Stigger on guitar, Jon Hickson on bass and John Burnley behind the drums. This album sounds remarkably polished and professional. Right from the start, the multilayered rampaging guitar work demands attention with a whole stack of melodies. Truly there is a master guitarist at work here. The solos pour forth, but this time not at the expense of the structure and emotional content of the music. Mention should also be made of the drummer whose stick work is as tight as it comes. Yes, this album rocks hard, very hard.

The front cover artwork is simple, but effective. Set against the backdrop of a growing police state and a loss of freedom, Ian Stuart delivers passionate songs of love for Europe, England and Norse gods, as well as songs of hate for communism, politicians, the police and the establishment. Curiously 'What Price Freedom' is dedicated to the Cottbus 6, who 'are currently being held in prison for a crime they did not commit.' 'This Little Piggy' and '(Oh No) Here Comes a Commie' illustrate a sense of good old-fashioned humour. More specifically, anthem 'One Land (Re-unification)' celebrates the reunification of Germany. Uniquely, 'Stolz,' which translates as 'Pride,' has German lyrics. This song was about Ian Stuart giving something back to the German supporters of the band:15 'Basically, we sell more records in Germany than anywhere else. As the Germans support us and give us so much support, I thought that it was about time we done something in German for them. I wrote the song in English, I got a German lad to translate it, put it on a tape for me so I could hear the accents and pronunciations and done it from that. Also Germany has probably got the biggest growing skinhead scene in Europe, and German people have stood by the band almost as long as the English have. We've been on a German record label since 1984.'

Ian Stuart interview, fanzine Last Chance no. 13.

The final song, a cover version of White Lion's ballad-like 'The Road to Valhalla,' recounts a boy's dream of Valhalla, the hall of the slain in Norse mythology, where warriors who die as heroes in glorious battle are chosen to dwell eternally, fighting by day and feasting with Odin in the evening:

But in the heart where the fire burns forever
Where life goes on for those who fell in battle
The gods are waiting the moment he falls in a fight
And he will rise when the sun goes down
Raised high his sword
As he cried out Valhalla
His dream had become reality
And tonight he will die
On the road to Valhalla
Chosen to feast with the gods

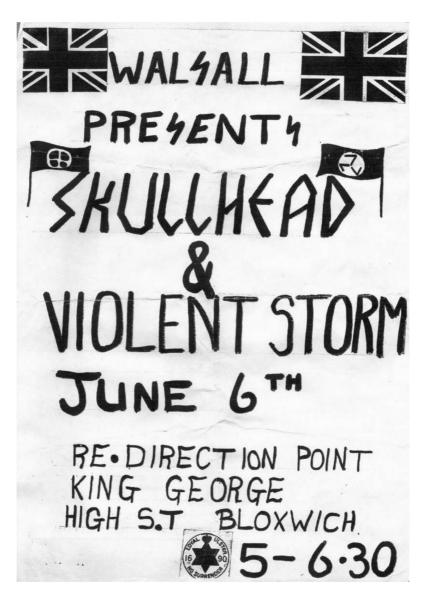
Nationalist fanzines were unanimous in their praise of Skrewdriver's latest offering. One review claimed: 'A return to the old days of the great *Hail the New Dawn*, but better.'16 Praise indeed. Another review concurred but then went on to state its disapproval of 'Stolz.'17 Sales were so good that a second pressing was needed to fulfill demand.

Fanzine *British Oi!* no. 22.

Fanzine Pure Impact no. 22, November 1992.

On another sad day for freedom of speech and expression, *British Oi!* headquarters was raided by the thought police. The editor Chris Hipkin was arrested on suspicion of inciting racial hatred, questioned, but not charged.18 To survive, he had always kept his fanzine 'on a legal basis.' Nevertheless, hundreds of gig photos seized by the police were not returned. Many were of Ian Stuart that Chris regarded as priceless. On the verge of putting an end to *British Oi!*, Chris was encouraged to keep it going by Ian Stuart. Normal service was resumed a few months later. Many years later, Chris Hipkin seems remarkably philosophical about the raid: 'I was raided three times in total and all of the raids were in Derby. I think sometimes they do it just to keep a close eye on what you are up to. One excuse was a local Indian takeaway was targeted with graffiti and it's all too easy for the police to go to the "known" racist.'

Fanzine *British Oi!* no. 38, page 15. Although Chris Hipkin is not mentioned by name the police would have known he was the editor and targeted him.



Skullhead and Violent Storm concert flyer, but venue and year unknown

In June, No Remorse played the town of Hoek van Holland in the Netherlands [exact date and venue are not known to the author] with support from Dutch band Viking. The gig drew a small but lively audience of 250 people. Nigel, the bass player for No Remorse, recalls: 'Yes it was a great gig and the Dutch were very hospitable to us too!'



No Remorse in Holland

On Saturday, 20 June, Ian Stuart teamed up again with German nationalist skinhead band Störkraft to play a 'rousing set of 12 Skrewdriver numbers' at a concert in Bremen. They were ably supported by Endstufe, Boots Brothers and Squadron, who regarded this as one of their favourite gigs.19

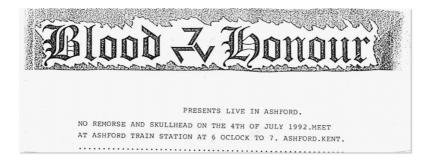
This concert was later released on DVD.

Ian Stuart travelled out to Germany a second time as a guest of Störkraft to play a concert in the South. [No other details of this concert are known to the author.] Speaking about his collaboration with Störkraft, Ian Stuart revealed:20 'More concerts featuring Störkraft and I are being planned for the future, also an interesting joint LP of Skrewdriver and Störkraft is now being arranged.' Material was recorded for this joint LP and, as you would expect, there was talk of Rock-O-Rama Records releasing it, but the author does not know what became of these recordings.21

Skrewdriver News, fanzine *British Oi!* no. 23, 1992. Interview with Störkraft, German fanzine *Frontal* no. 5, Sept/October 1992.

On Saturday, 4 July, No Remorse and Skullhead played Ashford in Kent [venue unknown to the author]. With Stigger back on guitar, Skrewdriver joined them as special guests, playing a few numbers. It was the first time that Ian Stuart and the boys had played 'down south' for quite a while. When Skrewdriver played Posty Rob danced along on stage, drunk, with his jeans rolled up and a handkerchief tied in four corners on his head. Laughingly, Ian Stuart said: 'I don't know this person with the hat on.' Nick now decided to quit Skullhead, leaving the band without a drummer.22 This really could not have come at a worse time for Skullhead who were due to play in Holland with Squadron. So rather than cancel, Raish, who had drummed on the second album, offered his services. Pete went on to drum with Oi band Boisterous.

The exact timing of Nick departing the band is unconfirmed, but Skullhead was definitely without a drummer for the Dutch gig until Raish offered his services.



Also in July, with the help of Alex Ellul, Rebelles Européens reissued the classic *British Justice* EP 7" by the Ovaltinees (catalogue number RE 45 30 92). Alex Ellul was involved from start to finish. He admits with a smile: 'When I sent the artwork to Gael I put a *Last Chance* logo on the back cover, but he removed it.' He sold the two hundred copies received as royalties and gave Mickey Lane the money. The reissue sold out quickly and has since become collectible in its own right. Alex Ellul was now inspired to do more: 'I had helped release the Ovaltinees single. I was quite well known and quite active. I am not a person of half measures. I was in contact with loads of bands. I was in contact with a record company. And so I thought about doing a compilation.'



Last Chance compilation LP

In late July, Rebelles Européens finally released the long-awaited and much-anticipated *Last Chance volume 1* compilation LP (catalogue number RE 33 37 92) put together by Alex Ellul featuring six top British skinhead and Nationalist groups: Paul Burnley and the Fourth Reich, British Standard, Close Shave, Razor's Edge, Grade One, and English Rose. Battle Zone were also due to appear on the comp but 'could not get anything

done.' One of their contributions would have been the new song 'One Day.' Volume 2 featuring the same six bands was due to be released soon after. Each band had recorded four songs for the two compilations and all of the material was exclusive.

The photograph on the front cover is of a dolmen in Cornwall which Alex had stumbled across and snapped by disposable camera, coming out a little hazy when blown up. Musically, as compilations go, this is mostly solid. The highlights are Close Shave, whose studio experience tells, English Rose, and 'Fight for England' by newcomers Razor's Edge, representing a small but dedicated Birmingham skinhead scene. The lyrics to the anti-drugs 'Not the Skinhead Way' by Close Shave are:

Dealing with the drugs weighing it out Handing over money for a weekend's snout Just for kicks, one more fix Your problem's serious out of control Twisting your mind and tearing your soul Just for kicks, you need the fix

Drugs for fools, drugs for gays It's just not the skinhead way The road to hell is just one way And that's just not the skinhead way

It started off at school sniffing glue You didn't really care what it done to you Just for kicks, one more fix Time went on you went from bad to worse Yeah you came under the devil's curse Just for kicks, you need a fix

Smoking dope, heroin and crack
You've gone too far no turning back
Just for kicks, you need a fix
You're feeling sick and we started to cry
I'm telling you boy you're gonna die
Just for kicks, you need a fix

The two sing-along tuneful Oi! tracks from English Rose are surprisingly good musically and represent a vast improvement on the single. The lyrics to 'Warriors of the Rose' are:

Flying the red and white of our English land Warriors of the rose we're here to take a stand Fighting the invaders that are here within And with the spirit of St. George we know we're gonna win

Our England's falling in the hands of the rich and red They're pulling down England's pride you hear what I said But standing strong and proud we're ready to oppose Standing by our nation warriors of the rose

England's calling out for us to put things right We all hear the call we're standing up to fight Stand against the rich the black and commie red

Warriors of the rose forging ahead

'Stop the Invasion,' which ends the album, really needs no explanation. The two other tracks recorded by English Rose for the *Last Chance* comps were 'Justice, There's No Justice' and 'We're Back.' They have never appeared on vinyl, but of the four songs recorded for the *Last Chance* comps, 'Warriors of the Rose' and 'Stop the Invasion' are definitely the stronger. Moving on, the raw, punchy 'Fight for England' by Razor's Edge waves the Union Jack for the soldiers of the British army and angrily denounces the continuing official army policy of restraint in Northern Ireland:

Fight for England with all your pride
So the British nation will never die
British soldier fight to your death
Think of England with your last dying breath

British soldier fight for your land To defend your country with a gun in your hand Fight for England and serve her well When you see the enemy, blow them to hell

The Falklands war back in 1982 Gallant British soldiers they lost their lives for you They went to war to defend our land Against the Argies who had invaded our land

In Belfast the army is under attack
The British soldier they can't fight back
Day by day they have to overcome
The threat of being killed by some old scum

The second Razor's Edge contribution is 'Norse Lands' whose subject matter and imagery was becoming increasingly relevant to those in the scene:

A land ruled by violence, a land with pagan laws The gathering of the warriors, to worship gods of war Vikings show no mercy, blood drives them insane They fight and die in battle, Valhalla for the slain

Norse lands, only the strong survive Norse lands, you must fight or die Norse lands, savage warriors reign Norse lands, inflicting terror and pain

The warriors of the Norse lands march forward into war They get their courage from the gods, from mighty gods of war Unleashing all their power, don't get in their way The warriors of the Norse lands hunt you down like game

Across the sea from England, they're starting out for war The warrior of the Norse lands worship gods of war They fight and die in battle, they sail the mighty seas Mighty Thor and Odin, lead them to victory Razor's Edge were disappointed with their two tracks on this comp because they did not turn out as good as the DAT (Digital Audio Tape) recording. The two other tracks recorded by Razor's Edge for the *Last Chance* compilations were 'Unification of Germany,' which was 'dedicated to our brothers in Europe and the demise of Communism,' and 'No Surrender,' which was explained as 'our battle cry to the Marxist scum of the IRA.'23 Although both songs were later re-recorded, these versions remain unreleased. Offered a record deal by Rebelles Européens, Razor's Edge kindly declined, choosing instead to go with record labels that were good friends of theirs. Moreover, the band hoped to have an album out soon and Rebelles Européens seemed forever dogged by production delays.

Interview with Razor's Edge, fanzine Blood and Honour no. 14.

Elsewhere, the two tracks by the newly reformed British Standard are solid enough. The current line-up of the band was Midi on vocals, aged 29, Jim Boland on drums, aged 25, Sim on bass, also aged 25, and John Hunter on guitar, the youngest at 19. Jim Boland said of rejoining the band and recording for the comp:

British Standard reformed in December 1991. I was living in London at the time, but when I came back home I was pleased to hear that British Standard were looking for a drummer again. I volunteered my services and was welcomed with open arms. Not long after I received a letter from Alex of *Last Chance* fanzine asking if we'd like to appear on a compilation album. We were all excited about this and agreed. We recorded the tracks for the *Last Chance* album in a proper recording studio. This time it was done more professionally and the music was much clearer. We had a great day there, even though I thought that they would just take one look at us and tell us to fuck off. We were all wearing boots and black flying jackets emblazoned with the Celtic cross, white power patches and NF badges, basically a walking advertisment for nationalism, but we still got to record. When we got copies of the finished demo we all thought it was brillant. Any time I was in Sim's car it was on, but looking back it could have been better. I would have loved to have done the songs with Lorraine on vocals as I think that would have been something else.

Jim Boland is right. The vocals on 'Violence, Rape and Murder' come off secondbest when compared to those of Lorraine on the 1986 demo version of the same song. The lyrics to the second offering from British Standard, 'New Europe,' are:

> Beat the drums and wave the flags, nationalism's on the rise Men all over Europe have freedom in their eyes For years they've stood back silently as their countries have been bled But now the tables have been turned and the communists have fled

Never, never, never again will the red beast raise its head

The Iron Guard of Europe have risen from the grave They march along as one now, a New Order they must save The battle is now on us, can we afford to wait? Let's raise our arms and sing our songs before it gets too late

The men of Eastern Europe have shown us the way Let's follow their example and we will have our day The communists are on the run and the future's in our hands We must seek out the enemy and force them from our lands Volume 2 would have featured the hard-hitting 'Race and Nation' and 'Keep Britain White' by British Standard, which were more than a match for the songs on volume 1. 'Race and Nation' and 'Keep Britain White' would remain unreleased for almost 20 years. The reformed British Standard tried to play one gig, but the venue 'would not let us play because of our nazi (their words) tendencies.'24

Interview with John Hunter of British Standard, American fanzine *On the Frontline* no. 2.

The diatribe against the reds in all shapes and forms continues on 'Socialist Worker,' the first of the two contributions from the defunct Grade One. The last two lines of the chorus warn: 'Socialist worker and the lies you spread, you'll get done by the true skinhead.' The chorus of the second contribution from Grade One, 'I'm Not a Bad Man,' tries to reach out to those that have been brainwashed by the media's lies about skinheads and reassure:

Why don't you stop and listen? Try to understand I'm being true to myself, my people and my land Why don't you stop and listen? Understand if you can Open your minds and listen I'm not a bad man

Each band received 25 copies of the compilation LP as royalties. The last word on this album goes to Jim Boland of British Standard: 'Yes, we got paid in copies of the album for our hard work, but looking back at it now it was worth it all to be a part of the album.'

The eagerly awaited Volume 2 was never released and nor was the long-play CD of both albums which was to include a booklet with more photos and articles about each of the bands. Alex Ellul explains: 'Volume 2 was sent off to Gael of Rebelles Européens, but that's when he disappeared.' The front cover artwork was an aerial shot of Stonehenge. The international Volume 3, scheduled for release towards the end of 1992, was worked on but this too never appeared.

English Rose — Never Be Silenced LP

Rebelles Européens followed the Last Chance comp with the debut album by the now defunct English Rose titled Never Be Silenced (catalogue number RE 33 38 92). Like the Last Chance comp, this LP is good, just not great. There is nothing original here. The cover artwork, large photos of the band, was most certainly a missed opportunity for propaganda. The album features ten tracks of Oi, two of which were re-recorded for this album, namely 'Wasting Away' and 'Stop the Invasion,' and a cover version of 'England Belongs to Me' by Cock Sparrer with an extra verse. The production is excellent but too clean and clinical. Most of the songs plod along in mid-tempo fashion with no particular highlights whereas an injection of urgency would have lifted them. Unfortunately, the album does not improve with play. Even the once-mighty 'Stop the Invasion' now sounds very subdued. Asked about the lyrics on the new album, vocalist Jonesy explained:25 'A few of our songs are "Never Be Silenced" which is about the band and how we are gonna stand up and sing out in defence of the white race and against all the scum who want to bring us down. "Police Aggression" is about how we are harassed by the boys in blue, not for being criminals but for being skinheads who are white and proud. "Smash Red Action" is about how communism has been pulled down in many European countries but how it's still a threat in our land. "Traitor Beware" is a song about ex-Skins who change their political views when they change their appearance and drag one-time comrades down.'

Fanzine British Oi! issue no. 20.

One of the newer songs, 'S.H.A.R.P.,' went out to the anti-racist skinheads of SHARP, short for Skinheads Against Racial Prejudice:

This is a song for the chosen few
They're out to destroy me and you
They tell us that they're skinheads
But they're just dirty commie reds
They talk about the days of '69
Do they give a thought to the present time?
Siding with the enemies of our race
Dirty red filth what a disgrace

Skinheads are racially proud, skinheads we sing it loud Skinheads, we smash the reds, skinheads, skinheads

Don't love their race won't take a stand True race traitors of this land Won't fly the flag they're commie scum And judgement day is gonna come We hear the threats we're gonna die But standing proud our flag still flies Cos the patriotic voice is strong White pride skinheads we live on

Call us boneheads, call us punks Call us nazis, call us drunks We are white you are red You are poseurs we're skinheads

Promoted by Roddy Moreno of Welsh Oi band the Oppressed, SHARP, which had originated in the States, had spread to the UK by the late '80s. *Blood and Honour* described SHARP as irrelevant whereas Roddy Moreno claims that SHARP 'drove them [Nazi boneheads] underground and reclaimed Skinhead culture for true Skinheads.' Anyway, the nationalist fanzines liked what they heard, 'S.H.A.R.P.' in particular. Reviews were positive, but all said and done this album could have been so much better.



English Rose T-shirt design, circa 1992-1993

English Rose did reform again (date unknown) and entered the studio again, recording six new songs: 'R.A.C.,' 'We Remember You' (a tribute to Violent Storm), 'Voice of the Right,' 'The Flame Still Burns,' White Unity' and 'Alive and Kicking.' It was hoped that two songs would be released as a single, the rest as a 12" single.26

Fanzine Pure Impact no. 14, November 1992.

The Notts Calverton Hornets Scooter Club proved more toublesome to the true cause than SHARP ever did. Chris Hipkin recalls: 'I was beaten up by three of them in Rock City on my ex-wife's 21st, but not before I had done one of them in the George and Dragon in Notts. After I got done, a load of the boys went to a rally and bashed them good style.' Mick Smith also recalls: 'Ian Stuart smashed the wanker who ran the club into the wall in Rock City in the loos and the Gods of War SC done him at Margate if I remember rightly and glassed him. He has got some lovely scars on his face still from that time.' The Morecambe Trojan Scooter Club was also anti-nazi. Blood and Honour skinhead Ju Barnett took a beating at the hands of Trojan: 'I got attacked by the Trojan lot at a Bad Manners gig in Bristol in the early '90s. I've got a white power fist on my Adam's apple. I was approached by them before the gig as I was on my own and I thought they were BnH cos of the nationalist tats on their necks as well. I didn't realise they had sold out until it was too late and I was surrounded. I was left cut and bruised, but this time did not end up in casualty.'

Betrayal comes stalking in insidious fashion — Nicky Crane

Nicky Crane's sexuality had been the subject of rumour as far back as the early '80s. Told that Nicky Crane was homosexual, Charlie Sargent, also a member of the British Movement, dismissed the rumour. The rumours would continue to circulate. They climaxed when Nicky Crane started working as a doorman at many of London's gay nightclubs, arousing the suspicions of one and all, including Milky of Indecent Exposure: 'We suspected he was gay and used to crack jokes about him doing security at Heaven. It just did not make sense.' Questioned by a few close friends, Nicky Crane vehemently denied that he was gay, insisting that the gay clubs were nothing more than places of work. His explanation was accepted at face value. Even when Eddie Stampton caught Nicky Crane kissing another man in a London nightclub in the mid-'80s and later outed him to a few people, these people either genuinely did not believe it or more likely chose to ignore it. The fact nobody went back to Crane and told him Eddie was 'spreading rumours' about him seems to prove this. Or if they did, Crane certainly never mentioned anything to Eddie about it. Anyway, Eddie said of the incident:

It was early 1986 and a few of us had started going to trendy West End nightclubs. One such place was Thursday nights at Maximus in Leicester square. Craney was on the door there and he would let a load of us in free. Usually I'd be with Chubby Chris, Rob Cathru from Pimlico, 'Birmingham Mark' Walsh, Chris W, Andy K and on the odd occasion John Burnley. It wasn't a queer gaff by any stretch but was full of 'colourful' characters, freaks and top quality birds. Like most West End clubs of the time, there would always be a couple of queers around. We used to go there on our way to the Goth night at the Hippodrome. It was unbelievably easy to pull in there. This particular night there was just me and a mate. When we got there Craney wasn't on the door, but because we were down there quite regularly, the other doormen recognised us and waved us straight through without paying. As I walked down the stairs into the club, I could see Craney at the bottom in his dinner suit with his back to me. He had his arms around what I thought was a bird and was in a clinch kissing 'her.' As I got to the bottom I slapped him on the back and said something like, 'All right Nick mate.' He turned in my direction to reveal it was actually a very effeminate bloke he had been kissing! I was in shock and I must say, this was a bit of a turning point for me and since that night I have had to take the so-called 'Nationalist' movement in this country with a very large pinch of salt. To me it has been corrupted. In fact the so-called 'movement' in 2014 is just as bad, if not worse than back then, containing a plethora of idiots, cranks, deviants, fetishists, hobbyists and sociopaths — marginalised people that will only ever dwell on the fringes of any society. I'm speaking strictly in terms of the British scene when I say that in my view organisations like today's Blood & Honour England (whose only relationship to Ian Stuart's organisation is in name only) have turned 'national socialism' into some kind of circus act and freak show, a cult if you like. On the other side of the same coin is Combat 18, the so-called 'terror machine' or as many of us in the know refer to them, 'Comedy 18 the error machine.' This group serves the dual purpose of acting as honey-trap organisation and listening post for the security services. Led by a state asset it also provides him with a moneymaking machine under the pretence that cash is being raised to pay for guns and 'terrorism' to finance some imagined 'race war.' All they seem to do is put on gigs and promote anti-Nazi Oi! bands like the Cockney Rejects at their East London live music venue and clubhouse. Anyway, I digress, here was this big hard bloke, all pumped up, who had been/was both a skinhead and NS icon but in

reality he was really a shirtlifter! He had always come across as a top bloke, but it was now apparent he had been wearing a mask of sorts and had only let us see what he'd wanted us to. He beckoned me over to a recess away from the main stairs and actually begged me not to tell anyone, mentioning he would be killed if people found out. He made reference to someone very influential in the South East London & Kent BM who had underworld connections and had worked for the Krays (which in retrospect I now find strange as the pair of them were not only of Jewish descent but bent too). At one point he actually started crying! I must say I felt both disgusted and at the same time sorry for him. I weighed things up and he had done me a few favours in the past, like the night Albert Chambers had turned on me at a BM social when I was wrongly accused of throwing glasses on the dance floor and also when I'd had the fight with Frenchy. I promised to keep quiet on his assurance he would be more careful in future. Looking back I must admit I knew promising to keep quiet would obviously give me a bit of power over him. The thing I've noticed with queers though is, they just can't help flaunting it and Crane was no exception. Not long after he was seen by a mate of mine that was a pirate minicab driver, coming out of infamous Charing Cross gay nightclub Heaven actually carrying Boy George's best pal Marilyn in his arms! The incident in Maximus was something I was never going to be able to keep quiet and I went on to tell a good few people including Ian Stuart himself. I know Ian knew the truth and he would've had to be a complete imbecile not to have believed me. One example of the evidence was the time a few of us including Ian were down the Mud Club in Charing Cross Road and Craney came mincing over wearing a white vest and fingerless black leather gloves in the company of a young bloke who was so very obviously queer and more than just a friend or acquaintance. My view is that Ian himself was a pragmatist — a bit like Hitler regarding Ernst Roehm. Crane was deemed the best man at the time to head Skrewdriver security. I don't think Ian really hated gays as such as long as they didn't flaunt or promote it, or prey on others in the movement. Let's face it, there were loads in the Front back then including Webster, Harrington and the 'Wing Commander' from the Islington branch. Ian knew and worked with them all. It was no secret they were queer, was it?

In my opinion what Ian went on to say about Craney after he had came out on national TV was more out of a sense that he had been betrayed by him after standing by him. Looking back, how the fuck did he not appear bent to us from day one, with his high-pitched voice and strange way he would stare into your eyes? Then there was his homoerotic dress sense. Strangely enough I'd seen him with some very good-looking birds too!! I can only put it down to the fact we were just kids in the early '80s and as such we were also innocent to a degree. That sort of thing was so far outside the realms of our experience it was just beyond our comprehension and therefore did not, could not exist. Sadly though, it did! A couple of funny anecdotes I remember are when we were in the Mud Club one night and Craney pulled Chubby Chris aside and asked him about the fact it had got back to him Chubby had been spreading rumours that he was 'queer.' Chubby replied: 'Don't be silly Nick. I used to go queer-bashing with you, remember? As if I'd say you were bent.' Craney accepted the explanation and minced away. Chubby looked at me, laughed and, in a hushed voice said: 'Fuckin hell mate that was a close one!' I also remember John Burnley shagging a female ex of Craney's one time after a drunken night out at the Electric Ballroom in Camden. The next morning I told him he must be mad and should get an AIDS test. He agreed and asked me to go to the STD clinic with him at St. Thomas'

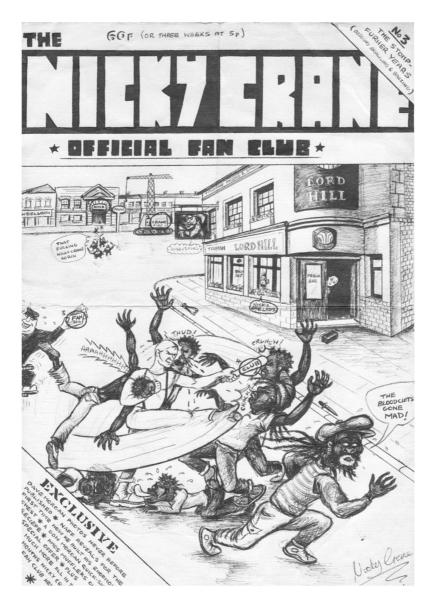
Hospital, which I did. When he approached the receptionist and told the nurse he wanted an AIDS test, she could see we were together and asked if the pair of us were partners and John went as red as a beetroot!

Told again that Nicky Crane was gay, Charlie Sargent confronted him in a pub armed with a hidden flare gun and a knife just in case it kicked off. Again Nicky Crane denied he was gay. Charlie Sargent did not believe his friend.

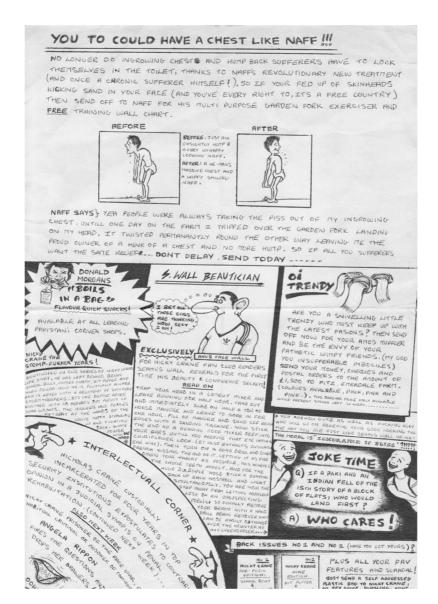
Colin H of Enfield had also heard the rumours about Nicky Crane and also dismissed them. When his cousin, who worked regularly with Crane, told him the truth about his skinhead idol he still would not have any of it. Moreover, he had seen Crane with some gorgeous and not so gorgeous girlfriends. Besides, there was no way he was going to confront Crane because of his violent reputation!

A Dutch skinhead named Martin met Nicky Crane for the first time in strange circumstances, which left him confused, imaging that he was seeing things:

We had our skinhead pub in Amsterdam in the red neighbourhood where there were a lot of gay bars. One time I saw a group of three NS-clothed skins walk into a gay bar next to ours. I went after them to tell them they were in the wrong pub and this is where I first saw Crane, I think. He was very aggressive and told me to fuck off or mind my own business. I walked out without understanding why these 'skins' wanted to be in the wrong pub and of course I had a fight on my way out which escalated outside where the others were waiting. Somehow these three NS skins disappeared. A week later we met Ian in Rotterdam and Crane was with him. He had a strange aggressive way of looking at me. I was sure it was the same man I had seen the week before, but I was also sure I must have been mistaken. I told myself it had to be someone else. After this I saw him walking in Amsterdam a few times and wondered how the two of them looked alike, till he came out.



Nicky Crane's self-penned comic



Nicky Crane's self-penned comic

In the summer of 1992, Charlie Sargent obtained irrefutable written proof that Nicky Crane was going to appear in a television documentary and admit he was gay. He approached Paul Burnley with the written proof. Paul Burnley and the British Movement stood by their man. He contacted Ian Stuart who did not believe him and yet Ian Stuart started to tell those around him that Nicky Crane was coming out.

On Monday 27 July, *The Independent* newspaper broke the story that Nicky Crane, the feared and respected member of the British Movement who had once terrorized the streets of South East London, was ready to admit that he was homosexual:

NICK CRANE is a changed man. Ten years ago he was in the middle of a four-

year prison sentence for trying to ambush a train carrying many black people, in his role as a leader of the far-right British Movement. He was a singer in the fascist skinhead band Afflicted and conducted a campaign of hatred against blacks, communists, Jews and homosexuals. This week, the country's right-wing skinhead movement to which he was once an inspiration, is in for a surprise. In a television programme to be screened on Wednesday, Mr. Crane admits that he is a homosexual and that since coming to terms with his sexual identity he has abandoned all right-wing affiliations and is now non-political.

'They are in for a hell of a shock. I always wanted to come out but it was a difficult decision, I was so well-known.' One person who may be particularly surprised is his former close friend Ian Stewart, lead singer of the fascist band Screwdriver, for whom 'Nazi Nick' handles security at concerts and who used to visit Mr. Crane in jail.

In his small Soho bedsit, near where he now works as a nightclub doorman, Mr. Crane proudly shows off a thick scrapbook of cuttings documenting the years in which Adolf Hitler was his hero. He was the Kent organiser of the British Movement and he set up violent attacks on left-wing meetings. He served three separate prison terms: 'People were terrified of me.' He cannot erase another memento of his past, tattoos that cover his arms, swastikas, slogans — 'I hate niggers' and 'White power' — and a British Movement leader guard insignia. People used to cross the street to avoid him, he said, with a mixture of pride and sadness.

But if his defection from the fervently anti-gay ranks of the skinhead movement will be a blow to its pride, it is only the most celebrated sign of a thriving gay sub — in the traditionally homophobic skinhead scene. Not only are longtime skinheads 'coming out' but the skinhead image is being adopted by a growing number of men in the gay community. 'The skinhead look is a dominant one in the gay scene at the moment,' according to Harvey Gillis, fashion editor of *Boyz* magazine. 'It's a fashion statement not a political one.' Some black gays oppose the trend because of the difficulty in separating violent fascists from the simply fashion-conscious.

Mick Shaw, editor of the magazine *Skinhead Nation*, and also gay, says that being a skinhead is not synonymous with being a racist or anti-gay. 'It's to do with an attitude of rebellion against what society expects — if you want to shock someone you put on your big boots and army fatigues, shave your head and people look at you.'

Dr. Dinesh Bhugra, a psychologist at the Institute of Psychiatry, speaking on *Skin Complex*, the Channel 4 progamme to be screened on Wednesday, argues that gay men adopting the skinhead image is not surprising. 'In a society that is producing a tremendous amount of homophobia, you have to try and protect yourself by whichever means you can and if, in order to do it, it means you are identifying with the oppressor then people will do that in order to survive.'

But Mr. Crane said: 'A lot of skinheads will feel betrayed by me and I will be a target for physical attacks but my stand could help others so it's important to do it.'

Nicky Crane was not wrong when he said that 'a lot of skinheads will feel betrayed by me and I will be a target for physical attacks.' That weekend members of the British Movement Leader Guard were out looking for him. They did not find him; otherwise he would have ended up in hospital or worse still a mortuary.

Days later, on Wednesday, July 29, Channel 4 aired a documentary called The

Skinhead: Fascist or Fetish? as part of the lesbian and gay series Out. The opening scene depicted a skinhead wearing a Skrewdriver 'White Power' T-shirt and No Remorse patch chasing after an individual wearing a 'Queer as Fuck' T-shirt. Fists don't fly when the skinhead catches up with 'his prey' down a back alley; instead the two of them start making out!

The hour-long documentary, which explores the world of gay skinheads and the appropriation of the skinhead look by gay men, features interviews with gay skinheads from different political persuasions, even black gay skinheads, as well as Patrick Harrington, yes, the Patrick Harrington of the National Front. Among those interviewed from the far right was Nicky Crane who admitted:

I used to be the Kent organiser of the British Movement. So I was very active in Kent and I used to recruit people in Kent. In quite a short period of time I was able to propel myself from an ordinary member into a position of influence and power basically. Adolf Hitler is my god, my Führer, my leader. Everything I done was for Adolf Hitler. A lot of people I used to hang around with, they did sort of hate queers. They would go out queer-bashing. It was something like I never did myself and I'd never let it happen in front of me either. There was a stage in the British Movement when I was being particularly violent and building up like quite a violent reputation I did actually know I was gay. I didn't do anything about it. I first had sex with a man when I was 26. He was a boyfriend. It was actually then that I started to feel like a hypocrite because the right wing is so anti-gay and so I just could not stay in it. I do feel a bit ashamed like my politics from the past because like how much I have changed now. I believe in individualism...

The following day, on Thursday, July 30, *The Sun* ran a story about Nicky Crane under the headline 'Nazi Nick is a Panzi,' accompanied by two old photographs of Crane looking at his most menacing, one in a white power T-shirt, the other bare-chested brandishing an axe. Speaking to *The Sun*, Crane admitted again: 'I knew I had homosexual feelings, but I used to stifle them. In the end I felt like a hypocrite carrying on in the extreme Right wing because the movement was so anti-gay. I was a fraud.' After much talk of his life of violence, he revealed: 'Ronnie Kray was so inspirational to me. He's gay but nobody called him a faggot. He's probably the hardest gangster ever and that helped me cope in the most difficult of times.'

Ian Stuart was abroad when the story broke. His response to the revelation of Nicky Crane coming out is well documented:27

Ian Stuart, fanzine *Last Chance*. The betrayal must have cut deep because Ian Stuart allegedly wrote a song about his former friend Nicky Crane titled 'Bockwurst Eater' (fanzine *British Oi!* no. 33) or 'Shit Stabber' (unconfirmed).

I feel more betrayed by him than probably anybody else, because he was the head of our security. I actually used to stick up for him when people used to say that he was a queer, because he convinced me that he wasn't. I always used to ask him why he worked at these gay clubs, telling him that he'd get a bad name. He used to say that it was the security firm that he used to work with, that they used to give him the jobs there. I accepted him at face value, as he was a nationalist. I was fooled the same as everybody else. Perhaps more than everybody else. I felt I was betrayed by him and I want nothing to do with him whatsoever. He's dug his own grave as far as I'm concerned. He has actually been in touch with me after

the program was aired, he wanted to assure me that he wouldn't sell out the nationalist cause, which I wouldn't expect him to do anyway, considering that he went through so many things for nationalism. It's a big shame that he turned out to be a homosexual because he could have been a good nationalist. It just goes to show that nationalism and homosexuality do not fit in together, because Nationalism is a true cause and homosexuality is a perversion. Nicky Crane left, and I think that it was the best thing he could have done, but he should have left a hell of a lot earlier. He was living a lie for all of them years. I've got no respect for the bloke anymore.

Many nationalist fanzines shared the same opinion as Stuart. Dripping venom, *Blood and Honour* attacked Channel 4, the lesbian and gay series *Out*, the rent boys who claimed to be nationalists, and Nicky Crane:28 'At one time in his life, Crane was a highly respected Skinhead, physically fit and strong-minded. The fact that, ten years on, he has physically diminished and spends most of his time comforting "friends" is a lesson in itself to those who cannot live up to our high National Socialist standards.'

Blood and Honour no. 14, 1992.

The White Whispers column in the same issue of Blood and Honour warned gay skinheads to 'keep away from our movement for your own health's sake!' Admittedly the Out documentary about skinheads and Nicky Crane coming out had cast a dark shadow over the nationalist skinhead scene, but there was still something to smile about:29 'One amusing result of this programme was the reaction of many non-political skinheads who were deafened by the silence of their "so-called" leaders towards this programme. Many of them have shown support for our stance, even to go as far as printing up T-shirts with STRAIGHT AS FUCK emblazoned across them (as opposed to the gay activist slogan seen on the programme Queer as Fuck.)'

Fanzine *Thor-Would*, whose editor was Steve Sargent, reveled in vindication: 'Nicky Crane admits on TV he's a poofter, something most of us have known for years and been telling Skinheads this fact for years too, usually met by disbelief, well now its common knowledge heed these warnings in future.'30

Fanzine Thor-Would no. 2, 1992.

Nicky Crane died on 8 December 1993 from an AIDS-related illness. Alan Pond was by his bedside. Mike from Feltham saw Nicky Crane not long before he died: 'He was walking his dog near to Eros in Piccadilly. He looked extremely ill and it was quite a shock to see him like that. He didn't see me and I didn't go to speak to him. By that stage he was persona non grata in the Blood and Honour movement and as the only things we had ever discussed were connected with the Blood and Honour movement I couldn't see the point. I didn't dislike him, I just wouldn't have had anything to say to him, so it would have been a bit awkward.'

Patriotic Ballads live

Ibid.

On Saturday, 8 August 1992, Ian Stuart and Stigger performed *Patriotic Ballads* live in Stuttgart, which went down well, 'as we didn't know how people would react to slow numbers.' In mid-September, at a nationalist meeting in Mansfield, Ian and Stigger performed another *Patriotic Ballads* set, which like the first, was well-received. Chris Hipkin was there and remembers: 'One of the local lads was leaving not long after to emigrate to Oz. He had Ian sign every CD and LP before he went. Ian joked that he felt like a pop star signing stuff.'

Songs played at these two gigs included 'The Road to Valhalla,' 'The Green Fields

of France,' 'The Devil's Right Hand,' 'Phoenix Rising,' 'One Land,' 'One in a Million' and 'The Snow Fell.' The performance in Germany, which in Ian's opinion was the better of the two gigs, was made available on video from the newly formed 'Skrewdriver Services Northern Division' operating out of a postal address in Derby.

Brutal Attack reform

Martin Cross was released from prison in mid-September. Thereupon, Ken and Martin decided to reform Brutal Attack, as Martin explained:31

Interview with Martin Cross, fanzine Onward no. 1.

There was nothing planned, it was just a spur of the moment thing really. I was in the process of getting Empire back together again when Ken phoned and asked if I was busy with any project. I told him what my situation was at the moment, we talked and came to an agreement and how we should go about organizing BA again. So I started to contact people to get the thing going. I heard nothing but good feedback, so it seemed like a good idea to start with. Looking back, I was always receiving mail concerning BA, people asking if we would ever reform. I received a lot of mail on this when I was in prison and, as it goes, the subject still comes up all the time. It seems a lot of people had respect for us, I didn't realise how popular we were! We had a lot of feedback from USA.

Darren McEvilly a.k.a. Flubs, who had played with both Sudden Impact and Squadron, was recruited on bass and Jim took up the vacant seat behind the drums.



Skrewdriver Ashford, Kent July 1992

No Remorse — Aryan Fest 1992 and the 'Desert Storm' 12"

In early September, No Remorse and Swedish band Dirlewanger travelled across the Atlantic to perform together at Aryan Festival 1992 held at a rattlesnake-infested desert camp outside Los Angeles, California. The No Remorse line-up included Paul Burnley, his brother John Burnley on drums and Jon Hickson of Skrewdriver. Nigel Brown missed out on going to the States with No Remorse. He explains:

I was supposed to go and Paul had bought air tickets for all the band, but upon arrival at Gatwick Airport on the day of our departure to the USA I was denied entry onto the flight due to the fact that I didn't have a U.S. entry visa, something neither Paul or I were aware of when Paul purchased the tickets initially. Paul had failed to mention to the travel agent that one of the tickets was for an Australian. I was deeply disappointed about not being able to go with the guys and having to return to the pub I lived and worked in North Finchley, London that day!

Racially conscious local band Extreme Hatred, who were musically influenced by Skrewdriver, opened the festival, but had sound problems.

During their trip the two European bands also ventured into a Los Angeles recording studio to put down two tracks each for a forthcoming maxi-single, a joint production between Rebelles Européens and the American-based Homeland Records. However, the maxi-single was substantially delayed, upwards of a year, much to the frustation of Paul Burnley. It was eventually released by Rebelles Européens (catalogue number RE 33 40 92) and called 'Desert Storm,' a title which, in the words of Paul Burnley, 'was decided after the desert surroundings at the 1992 Aryan Fest.'

The two previously unreleased No Remorse tracks were the pounding rock anthem 'We Fly the Swastika' and the ballad-like 'Robert Mathews.' Lyrically, Paul Burnley is back to his controversial best. 'We Fly the Swastika' proudly proclaims:

It's a symbol of power, it's a symbol of right In the hands of a true white man it evokes something deep inside

We fly the swastika, we fly it strong and true We ain't never going to take it down for the communist or Jew

In this era of darkness it's a symbol of light
It will make a million storm troopers raise their hands and fight, Sieg
Heil'

When you see our banners high rally round and cheer Only our racial enemies have something to fear

The second track pays tribute to Robert Mathews, the founder and leader of the Order eulogized as 'a man of genuine courage in a world that has gone insane,' whose legacy lives on:

Today we hail The Order and welcome the coming years Brothers prepare to battle our day is drawing near And every Aryan soldier holds your memory in his heart When the war is over everyone will play their part

The two new No Remorse tracks were well-received by nationalist fanzines far and wide, but most preferred the flip side and the AC/DC-inspired sounds of Dirlewanger. This record has become increasingly difficult to find.

The new Battle of Waterloo

Thus far 1992 had been a fairly quiet year for *Blood and Honour*; admittedly gigs had been staged and records had been released, but only a handful when compared to the past few years. To raise the profile of *Blood and Honour*, national organisers decided to stage a massive concert in London, 'the like of which had not been seen before.'

Indeed, three years had passed since Skrewdriver had last played the capital. The date of Saturday, 12 September was chosen. To gain the maximum publicity:

A massive fly poster campaign was launched with the legend "Skrewdriver and support — Back in London" emblazoned across them, were put up all over the UK. Blood and Honour units pasted them up everywhere and local media in Newcastle, Bristol, Birmingham, Nottingham and even Glasgow ran articles on the coming concert, in London the media went into overdrive. All the main Communist/anti-patriotic groups were informed of the concert by 'distressed' members of the public phoning up contact numbers, distressed members of the public who were in fact Blood and Honour members from Chingford assigned with the task. Others on the phone list included the Good Samaritans, Salvation Army and numerous left-wing councils in London, who were told of fears that the concert was in their area!

Chris Hipkin agreed with the decision to publicise the gig far and wide: 'And why not? The reds claimed to have a stranglehold on London and Skrewdriver would never play there again. Ian's attitude was 'bollox to them, we'll show 'em.' Several cities fly posted the 'Skrewdriver and support — Back in London' posters; it did its job and caused a stir.'

To further maximize publicity, Waterloo British railway station, one of the busiest in London, was chosen as the redirection point. Concertgoers were told to assemble between 5:30 p.m. and 6:30 p.m. In 1989, when 'The Main Event' was staged, antifascists had occupied the redirection point in an attempt to disrupt the concert. Three years on, Blood and Honour expected the anti-fascists, who would 'be unable to stay away,' to repeat the very same tactic, but this time Blood and Honour drew up battle plans to send some football firms and security to Waterloo to deal with the anti-fascists.

The national press got hold of the story. The *Daily Star* screamed: 'Secret Nazi pop show to fan race hate.' Anti-Fascist Action [AFA] stated in the press that it would take any steps necessary to stop the concert going ahead. Mike Stone of AFA said: 'Blood and Honour has only one agenda — the terrorism of anyone opposed to them. We are prepared to meet like with like.' In this way, the scene was now set for confrontation at Waterloo in front of the watching eyes of the media.

Ian Stuart appeared on LBC [London Broadcasting Company] radio. Interviewed by presenter Richard Littlejohn, Stuart played down the forecasted trouble, stating that 'he only wanted to play his music to his supporters and wished that he could be left alone to get on with it.'32 Littlejohn responded by wishing him well.

Nazi Rock Star, page 131.

On the night before the concert, Ian Stuart was having a peaceful drink in a pub in Burton-upon- Trent when he was attacked by a gang of blacks. One of them glassed him in the side of the face, knocking out three teeth and leaving him with injuries that needed stitches, and said, 'Right, the gig's off, you Nazi bastard.' Stuart still did the concert. He was not going to disappoint.

That same night, the BBC2 youth programme *Reportage*, which included a piece on Blood and Honour and the planned concert, heavily advertised the planned anti-fascist counter demonstration, thereby stoking the potential for violence at Waterloo.

Saturday, 12 September dawned bright and sunny over London. The opening move was made by the British Movement Leader Guard, which secured the venue, the Yorkshire Grey pub in Eltham, South East London. All day long some 60 members of the BM Leader Guard policed the pub. One former BM Leader Guard would later bemoan the fact that so many were on 'guard duty' when their assistance was clearly

needed elsewhere.

Meanwhile, two vans set off from Heanor to London, picking up at various locations along the way including Burton-on-Trent where Ian Stuart had been attacked by some blacks the night before. Ian Stuart had asked Chris Hipkin to go, but he couldn't. His fiancée was expecting their second child and the gig was on the weekend the baby was due. They met up with Paul Burnley at South Mimms motorway service station. Paul L. was driving Skrewdriver again: 'Paul Burnley had those mirror sunglasses on and a huge mobile phone with him. It was the first time I had ever seen a mobile. We thought he looked like a rock star and Ian took the piss out of him. We followed Paul around the M25, but he kept losing us in the traffic and would then have to wait for us to catch up.'

As planned, Kirk Barker, B&H Chief of Security, had arrived at Waterloo Station to organise the security arrangements at the redirection point. This is his account of how the day unfolded:

Waterloo was a crazy day. In the weeks leading up to the gig we'd been there to check out how best to do the redirection point and to check out the radios we'd got hold of to use for communication (only one person had a mobile phone back then so no use at all). The radios were useless due to all the steelwork in the station.

It was decided that I'd get to Waterloo nice and early on the day of the gig seeing as I was head of B&H security, meet up with the other lads meant to help me there and be waiting for the reds, but it didn't go as planned. The C18 firm who were meant to get there early didn't arrive until after I'd been arrested and the other B&H lads who were meant to arrive early also turned up after the police had got me. On my way across London to Waterloo I noticed the amount of known reds about on the underground. At one station I remember getting off the tube train and realising there were 30 to 40 Red Action there. They just ignored me as I walked past them as I dare say they didn't want to attract police attention before they got to Waterloo.

Once I got to the station I went to the bar/coffee shop that was on the ground floor with a mate and sat waiting for people to arrive. In no time we had a small group of Germans there with us so I decided to go outside the station to see if any of our lads were in a nearby pub. As we walked down the steps of the station a riot van pulled up at the bottom full of old bill. They stopped us all and started searching us. I had a very large can of CS gas on me so I was arrested. Everyone else was free to go back to the pub or into the station.

Once they had me at the police station I refused to give them my details etc. for an hour or so winding up the Jew cop who was trying to process me. They asked the arresting officer if he'd searched me properly and he said yes, all he had on him was this can of CS. I laughed and said, 'You don't want my knife then?' The arresting officer said he's not got a knife I searched him, so I pulled it out of my pocket, put it on the desk and said, 'What's this then?' I bet he got a right bollocking over that!

By the time I gave them my name, which it turned out they already knew anyway, things were really kicking off back at Waterloo and the station had been closed. They were filling up the cells at the station with red scum they'd arrested and realised that they didn't have a cell to put me in as the reds didn't fancy sharing a cell with me for some reason even though I said I'd be more than happy to go in with a few of them.

In the end they reopened a cell block that had been closed down and put me in there for the weekend. The police kept on coming to my cell giving me reports on how things were going at Waterloo and in the end one of them came to me and said your lot had a result, the gig's gone ahead and you're the only one of your lot arrested by the looks of it.

I was charged over the CS gas and got a £300 fine which was waived due to the two nights I'd spent locked up waiting to go to court and due to the fact I was already wanted for more serious charges. I was on the run having jumped bail.

Barker's sudden arrest could not have come at a worse time for the assembling skinheads who were in need of leadership.33 Anti-fascist demonstrators started to arrive at Waterloo railway station in greater and greater number well before their planned meeting time. The anti-fascists may have eventually numbered a thousand. They had everything their own way, picking off small groups of arriving skinheads at will, even though the station was now policed by some two hundred officers with dogs, who tried in vain to keep the two sides apart. The outnumbered skinheads were bombarded with hundreds of bottles and bricks.

The suggestion has been made that Kirk Barker's arrest was preplanned, which is quite possible; after the incident in November of 1991 he was well-known to the police and thus a 'marked man.'

Much has been said and written about the clash at Waterloo. This is *Blood and Honour*'s account of what the press dubbed the 'Battle of Waterloo':

By early afternoon the Reds had successfully charged the beleaguered skinheads twice forcing them back in a rear guard defensive action that meant if you didn't stay within the group you were in serious trouble.

At 3:15 the Reading to Waterloo train came into platform 15 and on it were two large hooligan firms: West London Blood and Honour comprising skinheads from all over the west side of London and the Chelsea Headhunters, the arrival of these two groups inside the station and as luck would have it into the very heart of the Communist mob, and coincidentally the arrival on Waterloo Bridge of the combined force of West Ham, Millwall and Portsmouth football casuals shortly followed by an advance party of the BM Leader Guard, was to put to an end to any chance the Communists thought they had of physically 'beating the fash' that day, far from it. Order was restored in the ranks.

One police officer on duty described the day's proceedings as 'the demonstrators had it all their own way in the morning but once the skinheads really started arriving, the tables turned and we had to take preventative measures.' The firms who arrived in the station itself started picking the demonstrators off immediately; suddenly the reds were no longer dealing with small groups of stragglers on unfamiliar territory but with two firms of seasoned street fighters on their own turf. Television footage shows A.F. and a group of Headhunters offering far bigger numbers of reds out and when they declined, literally chasing them out of the station concourse.

At the same time the reinforced group on Waterloo Bridge, now organised and as one charged the Communist mob for the first time of the day, chanting 'skinhead, skinhead' and 'Sieg Heil, Sieg Heil' as they ran, the reds caught off guard or just in total panic fled, the few that stood their ground were soon surrounded and shown no mercy, that now famous charge accounting for most of the people hospitalised that day, outnumbered, outgunned but victorious! While the police had taken no action after the two red charges, once the skinheads attacked and started taking ground they mobilised and moved in to keep the two

sides apart; the skinheads and football casuals who had now taken control of the inside of Waterloo station were escorted out and herded into the main force of patriots now numbering about five hundred. All the trains running to and from Waterloo were cancelled. Waterloo Bridge was brought to a standstill during the running battles.

Posty Rob was in the thick of it at Waterloo:

I went up early to a pub in the Charing Cross area and met up with some 30 C18 and casuals. We were later joined by about 70 skinheads. The 30 C18 and casuals proceeded to Waterloo first. We went expecting trouble because the redirection point had been advertised so openly. We walked across Waterloo Bridge to the station, but stopped outside on the corner of York Road when we spotted reds in the station. There were a few reds scouting about, but they could not work out what side we were on. Two skinhead girls who were obviously B&H came over and joined us, which revealed our identity to the reds. One of our lot with a glass eye went to the toilets on the platform. He returned and told us that Mensi and a couple of his pals had approached him in the toilets and threatened to take out his other eye! Our blood started to boil, more so after we heard the reds had attacked arriving skinheads in the station. We saw a minibus of skinheads attacked but they managed to get away, but a car was smashed up. The police pounced on and arrested a red for attacking either the minibus or the car with a lump of wood. He was carted off. By this time the reds had started to congregate on the other side of the road, maybe a thousand of them. A few police with one police dog was all that separated us. We came under fire from all sorts of missiles, six-inch bolts, cans, anything they could lay their hands on. We noticed a solitary skinhead outside the tube station who the reds kicked the hell out of. A group of some 100-150 reds tried to break away from the police cordon. Railings prevented them from crossing the road between us so they attempted to move up to where they could cross. Andy F. shouted something like: 'Let's have a go. I've had enough.' We moved towards them but the police managed to hold us back. The reds did not move in for the kill. We thought they had bottled it. At any point they could have charged and annihilated us. Shortly after, a runner snuck off to get the skinheads, who came across Waterloo Bridge and onto the roundabout. When we saw each other we started sieg heiling. The reds disappeared for a few minutes and then came charging up a side road underneath the road bridge. The police fled. Andy F. ran towards them. He was on his own. I could not believe it. There was a quick scuffle, which lasted a matter of minutes if that, after which the police in riot gear moved in and managed to separate the two sides. Then a hardcore group of 15-20 reds came behind us on the roundabout. They were probably Red Action. Fighting broke out. Kicks and punches were exchanged. The police rounded us up and marched us back across Waterloo Bridge. All the way we were under a hail of missiles. The reds tried to break through the police cordon to get at us, but failed miserably. There was this half-caste bloke with an afro haircut walking beside us saying over and over again: 'How do you feel about Nicky Crane?' At that point I still had no idea where the gig was!

Franky was among the skinheads who arrived on foot to do battle and recalls: 'I had with me a little army of European skinheads from Sweden, Ireland, Italy, France, Switzerland etc., etc... which I had assembled from Carnaby Street in the early afternoon. So we felt pretty strong. We hooked up with some Chelsea hooligans and walked to Waterloo station where we kicked some serious butt. It was then I realised

there was about three thousand of them! In all the confusion they had run off in every direction. It kept raining bricks thrown by some commies from a distance. We never got inside the station. Eventually the police separated us and closed us in on the bridge, where they made us stand for hours. All traffic was blocked, loads of reporters everywhere.'

Andy Frain, the former skinhead and notorious Chelsea Headhunter, recalls his part in the battle of Waterloo:

The Chelsea Headhunters, who were staunch loyalist, had links to the Blood and Honour scene. We had been asked to make an appearance at Waterloo, but we had decided to go along anyway because we wanted to fight the reds. Some were not even bothered about the gig. About 15 of us entered Waterloo station at the bottom end of the concourse to infiltrate the anti-fascists. We went up the backstairs only to discover some three hundred to four hundred reds inside the station demonstrating. They started shouting at us. A few came towards us, but we decked them. Loudspeakers repeated 'Nazi scum.' The old bill intervened and escorted us through to the main concourse. That's the bit in the Select magazine. I was confronted by this big fat fucker. I told him to fuck off. He persisted. I said to the fat boy: 'Come on.' I went for him. He went for me and managed to hit me in the face. I punched back. He was pulled away by the police and arrested. A bird came up and spat in my face. I punched her. A friend attacked her mates. The police pushed us down a bit further where we came under fire from milk bottles containing petrol thrown from a bridge. The 'petrol bombs' were not igniting, just smouldering which the police put out with hand-held fire extinguishers. We laughed at those throwing them. Suddenly the old bill panicked and scattered. Thereupon we were joined by 15 skinheads, Germans and Yanks, as well as a Yank reporter. Then their whole firm came towards us. Most of the skinheads legged it. Chelsea all stood. Strangely enough the reds stopped three to four yards from us and started to mouth it. There were a couple more scuffles. Eventually we ended up at the Wellington pub on Waterloo Road where a couple of hundred skins were gathered. I distinctly remember one blonde skinhead bird who had been smashed over the head. We also met a few more of our boys. We barricaded the pub and proceeded to smash all the windows. We helped ourselves to drinks as the bar staff had escaped upstairs. Suddenly the police came steaming in. I was not arrested. Skinheads who boarded a bus were attacked by reds. We attacked the reds. The fighting moved towards the bridge. Outnumbered one hundred to one, we went at it toe-to-toe. We came to the bridge. The reds were on the other side of the bridge. Some were masked. Some were SHARPs. I saw this ******. I remember he was wearing a body warmer. I shouted: 'Get the *****!' He threw a brick which hit me in the forehead. He was bashed up. Game c**t though. Bricks rained down from both sides of the bridge. The blonde skinhead girl I had seen earlier in the pub was there with us. The Yank reporter put a plaster on my wound. He kept asking me questions about the Headhunters. We stayed right to the end, which seemed ages, and were then escorted out of the area.

Terry London, a former skinhead who had also turned casual and immersed himself in the world of football violence, arrived at Waterloo with a firm of West Ham football casuals:

Ian Stuart rang me up and said that he had got wind that Mickey O'Farrell of Red Action was going to be at the station and attack Skinheads that would be arriving. He asked if there was any chance that I could get some ICF together and turn up

on the day. I said yes. What I didn't know was he had also rang up a well-known face from Chelsea. Anyway we turned up in back streets and started to notice a lot of Skinheads running past us bleeding and those we stopped told us they had taken a beating. We firmed up and made our way to Waterloo Bridge and kept it low-key and in a football thug style if you get my drift. When we arrived out of back streets we could see that Skinheads were trying to hold their own but were outnumbered and were taking a beating. As we emerged we saw coming from the other direction Chelsea Headhunters. At first we thought get stuck into them but by this point they were tearing into Red Action. We joined in and had Red Action surrounded. Being football thugs for want of another word we knew how to street-fight and avoid the police. The Skinheads stopped running and joined us and we absolutely destroyed Red Action, the SWP and ANL that were there. It all lasted about half an hour. The police who had lost control began to regain control but it was all too late for the Reds. We absolutely wiped them out and got them running in all directions.

Waterloo station was closed at 5 p.m. to protect the public. Lambeth North Tube station was also closed for 25 minutes. The anti-fascists regarded the closure of Waterloo station as a victory because the 'Nazis' could no longer assemble at their redirection point. As some protestors chanted 'police protect Nazi scum,' the nationalist skinheads and football casuals were escorted out of the area to a nearby underground station, possibly Temple. Posty Rob recalls:

We ended up at New Cross. There were still reds about, not as many, shouting 'Scum.' The police announced they were going to disperse us. I said: 'You cannot do that. A lot of people are from around the world and they will be sitting targets for the reds.' A police officer replied: 'What do you suggest?' I offered: 'Put us on a bus. We want to go to Eltham.' I had finally been told the location of the venue on the way to New Cross. Thereupon, the police commandeered a double-decker bus outside a police station. I remember hearing the bus driver explaining to his superiors that he had been commandeered and had to go to Eltham. The bus stopped some five hundred yards from the venue. There was a line of police around the venue and a fair in the adjacent park. Looking at each other, we thought, 'we've come this far, let's go for it.' We charged the police and got through only to find more police at the doors. Thirty to 40 of us went round the back of the pub, where we were led down some stairs into the cellar and then back up into the bar, which had been closed. Skrewdriver were playing.

Franky and Andy Frain travelled on the same double-decker bus to the concert. Franky: 'We stopped on one side of some park. The doors opened and we all started running through the park because the venue was behind the park. The police tried to stop us, but a few hundred skins were already inside with the bands and opened the doors, pushing the police aside to let us in! They had come straight to the venue, without bothering with the meeting point. I could have too, but I had wanted to fight.' Andy Frain: 'The police put us on a double-decker bus which got us to the gig. Had another punch-up with the police there and then another with a group of skinheads inside the venue.'

Learning of the venue, the police had deployed some five hundred officers in full riot gear to stop the concert in Eltham. The police ordered the bar to close. *Blood and Honour* said of what happened next: 'With news the police had ordered the bar to close, the security boarded up all the windows and doorways to the venue and a firm of two hundred or so went outside to face the massed ranks of riot police armed with CS gas, a

standoff ensued and a very tense time only ended when the police relented and allowed the bar to reopen and concert to go ahead, the only stipulation being only eight hundred patriots would be allowed in the venue at any one time.'

The bar reopened and the concert went ahead. The number of supporters who actually attended the concert varies from three hundred to one thousand. Many were still stranded across London without knowledge of the venue because of the disruption at the redirection point. Many could not get through the police cordon around the venue. Nick Rich did not make it to the concert. Mike from Feltham was another of those who missed out, describing it as a long and not very interesting story. He had gone with a friend who was trying to see his first ever RAC concert and yet another friend was lucky enough to see the spectacle of Skrewdriver back in London. Two other bands were on the bill, No Remorse and Sweden's Dirlewanger who had returned from California the previous day. The atmosphere inside the pub was electric. Skrewdriver went on first just in case the police attempted to stop the concert early. Ian Stuart was fired up. After opening with 'Back With a Bang,' he gave the first of many speeches that night:

Right, last night we were in a pub in Burton-upon-Trent in Staffordshire, a gang of niggers walked in. The first one glassed me straight in the fucking mouth, three teeth less and a few stitches in the mouth and said 'Right the gig's off you nazi bastard.' Is the gig off? — Is it fuck! And now we've got the fucking police outside telling us the gig's off. Whose orders are those bastards taking? We're British and European people here to listen to a fucking concert, while them wankers outside are telling us we can't have one. When down the fucking road Public Enemy are saying kill Whitey — they're allowed to fucking play. You've got the Pogues down the other side of the road saying bomb the British people, up the IRA — they're allowed to fucking play. So why are the fucking pigs telling us we can't have a gig in our own country? Fuck 'em — this one's called 'Tomorrow Belongs to Me'!

More such speeches followed. '46 Years' was dedicated to Rudolf Hess, who was described as 'one of the great heroes of the white race.' 'Smash the IRA' was dedicated to the Loyalist Prisoners Aid [LPA] and the UDA. He expanded: 'Our government has found the UDA, the Ulster Defence Association, illegal. They don't find Sinn Fein illegal, who blow our people up. They're not illegal, you're allowed to go into their fucking offices and vote for them wankers. But the UDA is illegal. Can you fucking believe it?!' Posty Rob remembers a donation bucket being passed around for LPA, a cause he wholeheartedly supported.

Dirlewanger and No Remorse played after Skrewdriver. Their contribution was not overlooked by one concert review:34 'Next on stage were Dirlewanger, now down to a three-piece. This was the second chance I'd had to hear skinhead rock 'n' roll played the Swedish way, "Rocking for the Golden Race" and "White Power Rock 'N' Roll" were amongst the rocky set which the 400-strong crowd danced along to. Last on were No Remorse, a five-piece band now with Nigel back on lead guitar and Skrewdriver's John [Hickson] filling in on rhythm [guitar]. No Remorse hammered through their set with all the NR singalongs like "We Play for You," "This Time the World" etc., etc... plus a very dodgy Rolling Stones cover version in between. NR sounded tighter and rockier than at their previous gigs and brought the evening to an end with the air full of arms in salute of the White race.'

Fanzine The Raven no. 3, September 1992.

Waterloo was Dirlewanger's debut British gig and a review in the pages of Blood

and Honour simply stated that they 'got a great reception.' Nigel Brown of No Remorse was extremely impressed by their professionalism. No Remorse also covered 'German-British Friendship' written by German band Noie Werte. No Remorse and Dirlewanger were recorded in action for a split album/CD on Rebelles Européens scheduled to be released in December. This was never released, but, years later, Skrewdriver's performance was released as a double album on ISD Records titled Waterloo Live '92. Franky made it to the gig just as Skrewdriver took to the stage and had a great time, but admits he was very tired after the events of the day and fell asleep for a moment during No Remorse. Expecting the police to burst in at any moment, he kept looking over his shoulder. His girlfriend at the time did not enjoy herself at all! After the gig the police were still outside in force, but they managed to make an exit without getting harassed. Totally lost, they hooked up with Dave and Steve from Redhill who Franky had met the year before in a police cell in Belgium. They stayed at their place for the night.

The following day the national newspapers were full of the 'Battle of Waterloo.' As many as 44 people were arrested for various public order offences. One newspaper reported that eight were Millwall footballs fans. The majority were anti-fascist demonstrators. Thirty-three were later charged. Seventeen people required hospital treatment. The casualty list included one skinhead who suffered a heart attack and was whisked away in an ambulance. British Transport Police said two of its officers were taken to the nearby St. Thomas Hospital, one with face injuries caused by broken glass. Some bystanders also suffered slight injuries. Two cars were smashed up. Anti-Fascist Action said: 'Four fascists arrived by car and were set upon until every window was broken, and the rest of the car was not exactly in showroom condition.'

Both sides were quick to claim victory. The anti-fascists argued that they had made their presence felt at Waterloo, disrupting the advertised redirection point, but they failed to defeat the neo-nazis in open battle and stop the concert. Blood and Honour argued that it had managed to stage the biggest concert of its kind in the capital, a concert which had received unprecedented national and even international newspaper and television coverage, but again many of its supporters who had travelled to London had missed out because of the 'illegal actions of the police.' Franky says of Waterloo:

Sometimes I still see my girlfriend at the time of Waterloo and she never wants to be reminded of the riots, let alone talk about them. She's a mod/scooter girl these days. I told her that someday someone will write a book about it or make a movie in the style of *Quadrophenia*, who knows, because I believe we were part of something very special. Nothing could stop our movement back then. Three thousand demonstrators, riot squads and our gig still went ahead! Waterloo was our biggest win over the red front, AFA and other scum. And they will never admit that.

Posty Rob also believes that Waterloo was a victory for the right wing because Skrewdriver still managed to play and they were not annihilated at Waterloo. The Reds may have had the numbers, but he reckons that only a couple of hundred were up for a row. Chris Hipkin remains convinced that 'if Combat 18's offer of helping with security at Waterloo would've been accepted, the reds would've been turned over.' The Leader Guard of the British Movement rejoiced, even though it had been deployed on guard duty around the venue and not at Waterloo where it could have showed its teeth as a streetfighting force:35

Letters page, Blood and Honour no. 14.





Ian Stuart and Stigger, BNP meet, September 1992

National Socialist Skinheads and other comrades that joined in the 'Battle of Waterloo.' Despite the best efforts of the Red scum that were well-armed, not searched by the Police and allowed to attack as a mob, the gig that they said would never happen went ahead and was a tremendous success. The ZOG government, Police and Reds spent a fortune to try and prevent your gig, to stop White working-class youth from enjoying themselves, but they failed. This was undoubtedly the best Nationalist gig held in London in recent years, professionally handled and organised.

In response, if it was a victory for Blood and Honour then it proved a Pyrrhic victory. The concert provoked a political backlash from the establishment that would make it even harder to stage again such high-profile concerts. This concert proved to be the high-water mark of Blood and Honour.

The events at Waterloo inspired Alex Ellul of the Battle Zone to write a song called 'We Will Play On' which became the title track of their new album:

They may stop our gigs but they won't stop our faith They're wasting their time cos our views won't change We're always being pushed around from pillar to post We will play on!

It ain't against the law
We're singing for the cause

They won't get their way We will have our say They won't get their way We will have our say

If it ain't the old bill it's always the reds This is a free country unless you are a skinhead We're only having a gig so what's the big deal? The record was expected out later in the year courtesy of Rebelles Européens, who had always been good to Battle Zone. The band intended to start playing live again once the album was released, but the best-laid plans of mice and men often go astray; five songs, including 'We Will Play On' and a new version of 'Nation of Sorrow,' were recorded for the second album which only saw the cold grey light of day in 1999 courtesy of Hang 'Em High Records.

That September, Skullhead and Squadron were due to play in Holland, but the concert was banned by the Dutch authorities.

On 17 September, *The Guardian* ran a story with the headline 'Nazi concert ban urged amid violence fears,' which reported that Blood and Honour intended to stage a concert on Saturday, 3 October in Folkestone, Kent. Gerry Gable, the editor of *Searchlight*, reacted by saying: 'Folkestone is a point of entry into Britain and these people are not representative of this country. I am sure the good people of the town would not want a group of criminal lunatics like Blood and Honour arriving on their doorstep.' Defiantly, a spokesman for Blood and Honour said: 'We will carry on regardless. The communists organise concerts all the time and are left alone. We organise a concert and the Jews, the left wing and the Government try to stop it — so much for democracy.' The concert did not go ahead. In fact, the concert had never got beyond the planning stage and none of the major bands had agreed to play. Skrewdriver was unable to play because Ian Stuart had a prior commitment with Störkraft, playing a concert in Massen/Finsterwalde, Brandenburg. German skinhead band Wotan supported.36 One German fanzine reviewed the concert as follows:37

Rock-O-Rama Records released an LP by Wotan in 1992, which was banned in Germany.

Braunen Besen no. 1, although the concert is incorrectly dated as 3 October 1991.

I first heard about the concert, which was due to take place at Finsterwalde on the Day of German Unity, early in the morning at 8 o'clock. About 4 o'clock in the afternoon we met up and arrived shortly after in Finsterwalde, where we were immediately searched by our green 'Sheriffs' [police], then the next mass screening for skinheads could begin. After a stressful hunt for a parking place, which was made infinitely difficult because of the vast number of visitors, and then a hearty mouthful of 'Goldbrand' from the bottle, we trotted along to the joyful place, where about a four-figure number of people, full of eagerness, waited for the opening of the gates. Then for the first time I learnt who was actually going to perform and was very pleased to have come. WOTAN, STÖRKRAFT and, to crown it all, IAN STUART allowed themselves the honour of striking up the dance. Hastily visiting the beer stalls, I even met Ian and had a chat with him. Following this we went into the hall and there followed a hearty and very noisy welcome from our mates, who we hadn't seen in ages. Then it was only a few minutes before WOTAN came onto the stage. They were greeted with loud raucous bawling and said a few words about the event and nonviolence. And then they finally started to play music and, what is more, they were very, very good. The mood in the hall simmered and rose from zero to one hundred. I must say about WOTAN that they have improved out of all knowledge. They sang brilliantly and with a lot of commitment and they played cleanly, keeping up the style of a top band. After the dripping crowd was released from the intoxicating noise of WOTAN, or alternatively WOTAN had finished playing, the boys from STÖRKRAFT mounted the rostrum and everybody who has seen this band live can imagine that the hall seemed to burst its seams. Following a short speech (as usual), the boys attacked the strings and the whole room was stimulated and moved up and down in pogo fashion. STÖRKRAFT stimulated the sweaty with old and also completely new tunes from their new LP *Hart wie Stahl* ['Hard as Steel'], so that it felt that the temperature in the hall shot up fast within a few minutes by ten degrees. Last, but certainly not least, Ian Stuart took to the stage and, without any beating about the bush, with his cult song 'White Power' brought the already almost worn-out concert crowd to the edge of ecstasy. Unusually, as Ian tackled it, he managed to get the hall moving and joining in, including those who always sit idly. The details of what he played no longer remain in my memory, but the aching muscles the next day were a sign of his success with his 'exercise therapy'! Finally I would like to comment that he in no way overstepped the mark, hence that is why here I give high praise to the very good Security!

According to local radio, some two thousand nationalists and skinheads travelled to the concert and 32 were 'temporarily' arrested for breaches of firearms control laws. A second concert review adds that the concert was delayed by two hours and cost 25 DM which was considered fair, more so considering the presence of Ian Stuart. Once again Ian Stuart passionately spoke out against commies, Jews and immigrants, and voiced his admiration again and again for the reunification of Germany and the race war in such towns as Rostock and Hoyerswerda.38 Ibid.

That October, Squadron and Wiking played Lokeren, Belgium. It was a disaster.

Skullhead

Skullhead recorded a five-song demo as a warmup for their next offering, a full-length album on Rebelles Européens scheduled for release in September. The demo was raw, but promised much. The band was still undecided on a title for the forthcoming album, but had narrowed it down to a choice between 'Wild and Free' and 'Victory or Valhalla,' which were new songs. Other songs planned for the new album included 'The Voyage,' 'Wish the Lads Were Here,' 'Good Times,' 'The Ravens of Odin,' 'Get it Right,' 'Taking the Piss' and a ballad. Nevertheless, the release date of September came and went without a hint of a new release from Skullhead. This time, however, it may have been the band rather than the record label that failed to deliver the goods.39 [A five-song 12" maxi-single entitled 'Victory or Valhalla' was eventually released some 18 months later.40]

In an interview with *British Oi!*, Spin of Skullhead complained 'unless we get a drummer sorted out soon it looks as though it [the new album] might take longer than we expected.' Fanzine *British Oi!* no. 13.

Presumably the five songs that appear on the 'Victory or Valhalla' 12" were lifted from the demo.

Raven Records, which had been started by Odinist fanzine *The Raven*, announced the release of the first live album by Skullhead, but nothing ever materialised. The label then intended to move onto its 'next target' of compilation albums and encouraged bands to send in their demos. 'Pro-Odinist bands were preferred but not essential.' Again, nothing came of these plans.

Skullhead broke up in 1993. Much had changed of late in the world of Kev Turner:41 'The whole scene was bollox, too many egos talking shit and wanting to be leader... BnH was a capitalist venture, bands singing about their country and getting money for it or should I say trying to get money. There was a lot went on back then that doesn't get mentioned when folks reminisce about the good old days. I'd had enough of the scene and some of the dickheads in it but it wasn't me who split the band up. Bondy and Raish left the band and I just couldn't be bothered to get a new line-up together. Besides I was moving on musically and socially.'

In 1993 the editor of American fanzine *The Voice of Revolution* wrote in vol. 1 issue 5: 'I got a letter from Bondy, who has informed me that they [Skullhead] are no longer together, and Kev Turner and them have parted paths.'

Neil Parish — Renegade

German writer Goethe once said 'where there is much light there is also much shadow.' On 15 October, the London-based Evening Standard published an article which portrayed London as a safe haven for terrorist groups and among them was named Blood and Honour! The 'headquarters' of the evil Blood and Honour empire was revealed. It was none other than the family home of Neil Parish, the BNP activist who was running Skrewdriver Services, a man already on the edge: increasingly addicted to drink and drugs, Parish faced certain jail for possession of CS gas 'following a joint Combat 18/Blood and Honour attack on a gay bar in Kings Cross, London.' Fearing attacks from the Reds, he moved his young family out. He thought about suing the newspaper for defamation, but decided against this course of action in the end, reasoning that it 'would be too costly,' even though he could have done well out of it. Rather than lay low, he continued to collaborate with photo journalist Leo Regan on a book about the nationalist skinhead scene. To feed his growing drink and drug addiction, it's alleged that Neil Parish started to steal from Skrewdriver Services. His treachery was soon exposed, as one of Ian Stuart's close comrades who helped run the successor to Skrewdriver Services (Renewal of Identity) recounts:42

According to White Riot: Inside the International Nazi Skinhead Scene, pages 102–103, with prison looming, Parish struck a deal with Paul 'Charlie' Sargent of Combat 18, temporarily handing over the running of Skrewdriver Services in return for financial support for his family during his incarceration. No sooner had the jail door closed behind Parish than Charlie Sargent set about discrediting him. First he contacted Stuart, claiming that 'Parish had milked the movement dry,' and then attacked him as a 'lowlife thief and informer' in his fanzine The Order. However, there are always two sides to every story and it should be noted that the author has not been able to contact Neil Parish and ask him for his side of the story. While this is disappointing, one person has come to the defence of Neil Parish and argued: 'Neil was already in prison when the alleged theft of stock took place. No mention is ever made of the considerable amount of stock Charlie Sargent secured from Neil, which proves that Neil did have the

stock to fulfill the outstanding orders so there was no theft. Lastly, Neil was doing a stall long before he took on Skrewdriver Services after the twins got sent down so had stock which he had built up and he didn't need to rob Services, all he had to do was stop donating to the BNP and he was donating a lot of cash that was generated unlike these days where it goes into people's pockets. It's criminal really.'

Ian gave Neil free run to sell whatever he wanted bearing the Skrewdriver name. Ian would then get a payment regularly off Neil and he kept the rest. Neil had a massive range of merchandise, tees, sweaters, badges, patches, CDs, buckles, posters... He really was making a lot of money and initially really doing well in selling Skrewdriver merch to the world. Ian knew he was making a lot of money, but Ian wasn't money-mad and basically didn't mind as long as he got some reward along the way. Neil had a young family etc.... Word started filtering through from various quarters that a few large orders hadn't been fulfilled and I think someone phoned Ian moaning about it. Ian queried Neil, but he fobbed Ian off claiming must've been stolen in the mail. Ian started not getting money either, whereas previous it had been clockwork, and more and more people were not getting orders. Ian had enough and Charlie Sargent and some of the Combat 18 boys offered to go and sort it. They frog-marched Neil to his lock-up where he opened up and basically let the Combat 18 lot have the spoils of what was there. Neil scarpered. Charlie Sargent handed over to Ian quite a few bundles of mail placing orders that Neil had basically taken the money for and then discarded. There were also letters of complaint from all over the world. Neil's treachery hurt Ian, another so-called mate, doing the dirty. C18 sold most of what was left, and gave Ian a percentage of the money.

Parish stole thousands, perhaps as much as six thousand, from Blood and Honour. Like Crane, Ian Stuart felt betrayed by Parish, somebody he had trusted. Stuart vented his anger in lyrical form:

You've been lying for far too long You're just another snake in the grass You been stealing from your own comrades' hands I reckon you're a pain in the ass.

We're gonna bring you down, bring you down Bring you down to the ground Cos you're a renegade, how much d'you get paid For robbing your comrades and then running away You're a renegade, is Judas your name? One day we'll find you, you're a renegade

If we knew then just what we know now You'd never had the chance to steal Well I'll tell you now what the future will hold One day those tears will be real

The song was called 'Renegade' and would appear on the posthumously released Skrewdriver LP *Hail Victory*. Disowned by the skinhead world he once frequented,

Parish was never called to account for his actions. The scene would continue to darken his name.43 However, one fanzine, operating out of a P.O. box in Sunderland, later came out in support of the Parish brothers:44

Fanzine Onward no. 2, 1993, describes Parish as a 'fraudster, thief, collaborator, informer and a traitor to the White Race' whose other interests are 'glue sniffing, beating women up, getting his picture taken with young black boys and stabbing other skinheads in the back (literally).'

Fanzine *Einherjar* no. 1, 1993. The six-page fanzine was not widely circulated. One person interviewed by the author remembers seeing it because he was convinced it would ruffle a few feathers.

Whilst we accept that all was not running smooth in Blood & Honour and around Skrewdriver, it did not warrant Ian Stuart's decision to hand over the title and access to our movement's richest merchandising operation. The excuse used was that the Parish brothers from Milton Keynes had stolen money sent in by our followers for various items of merchandise. Talk about kicking people when they are down. Paul Parish is now serving 21 months in prison for his part in carrying the race war to the Pakis in Buntingford. Instead of calling for massive protests and support for our nationalist prisoners, Stuart has handed over lock, stock, and barrel everything the Parish brothers have worked so hard to build up in recent years.

Brutal Attack — Into Apocalypse LP

Recorded by Ken McLellan and friends, which Rock-O-Rama Records marketed as Brutal Attack, *Into Apocalypse* is shockingly poor. Riddled by second-rate rock songs, this album is further blighted by moments of poor production. The lyrics are non-political. Highlights are few: 'Born to Be Bad,' 'It's Your Shame' and 'Broken Down Angel.' Once again Rock-O-Rama Records really should have exercised some quality control and thought about its customers: a three- or four-track single would have sufficed! The front cover artwork by the same artist responsible for *Tales of Glory* is once again splendidly over-the-top. Reviews were damning. *British Oi* said:45 'Probably the worst record to come from Brutal Attack ever. Not really worth typing about. Only good track is "Shine On" — 3/10.' This album is for completists only! Fanzine *British Oi!* no. 26.

Skrewdriver solo and side projects

1992 really was a year of solo work or side projects for members of Skrewdriver. Stigger began recording a solo LP with a 'mixture of cover versions and new songs by bands as varied as Black Sabbath, Jon Bon Jovi,' as well as songs by Ian Stuart.46 The Stigger solo LP was eventually shelved, even though over half was already recorded. By way of consolation White Diamond was resurrected, recording their second LP. Titled *The Power & The Glory*, it was released on CD by Glory Discs (catalogue number Glory CD 1), a one-off Rock-O-Rama Records subsidiary label. There are no details of the band on the CD cover. Mostly written by Ian Stuart, *The Power & The Glory* did include a few tunes by Stigger.

Skrewdriver News, fanzine British Oi! no. 24.

The Power & The Glory is a marked improvement on The Reaper. It surprises. The album, which is still a full rock workout, could definitely be a lot tighter at times, but the music and the lyrics bite harder. And there are two songs here which must rank among the very best of Ian Stuart: the title track 'The Power & The Glory,' and 'Outlaw.' There are jangly guitar solos aplenty. Nine new songs and two cover versions make up this heavy rock album. The two covers are 'Jumping Jack Flash' by the Rolling Stones, which sees Ian Stuart returning once again to his musical roots, and 'To Freedom We Ride,' a rock version of the intro to the Skrewdriver song 'No Turning Back.' Stigger sings on 'To Freedom We Ride' and the haunting ballad 'No Man's Land,' which is reminiscent of 'The Snow Fell.'

The lyrics are loaded with Ian Stuart's trademark tales of injustice and betrayal. The lyrics to 'Refugee,' which Ian Stuart described as 'a strong number about people who come into our countries and are given housing and jobs before our own needy folk,' are as follows:

They all come here from distant lands
Well it seems to me that it's been planned
What are they looking for?
They have seen the open door
Not enough for our own folk, so coming here is just a joke

Refugee, you're not fooling me Refugee, you just want our jobs and our money

They all claim they're refugees Yeah, fleeing from their enemies

INTRO	TO FREEDOM WE RIDE			
1	VOICE OF BRITAIN			
2	TOMORROW BELONES TO ME	* RETURN	to cam	ELO
3	EUROPE AWAKE	1000		
4	STREETFIGHT			
5	EUROPEAN BATTLESONG			
6	THE SHOWDOUN			
7	PARANOID			
8	UNITED			
9	OUR PRIDE IS OUR LUYALTY			
10	THE DEVILS RIGHT HAND	A		-
11	SUDDENLY	A		
12	BACK WITH A BANG			
13	HAIL THE NEW DAWN			
14	THE STRONG SURVINE		, and 10 15 and	
o 15	JOHNINY JOINED THE KLAN			
. 16	THIS LITTLE PIGGY			
. 17	BLOOD AND HONOUR.			
4 18	STAND PROUD			
. 19	SWEET HOME ALABAMA			
• 20	BACKSTABBER			
21	OH NO HERE COMES A COMM	UE.		_
	46 YEARS			
o 23	PATRIOT	And the second second		
. 24	THERE GOES THE NEIGHBOURHOOD			
• 25	STRIKEFORCE			
. 26	THE GREEN FIELDS OF FRANCE	A		
	THE SNOW FELL	A		
o 28	FREE MY LAND			
• 29	SMASH THE I.R.A.			
· 30	WHEN THE BOAT COMES IN	*ONE LANG		
4 31	WHITE POWER	*LAND OF IC	1177	

Skrewdriver or Ballads set list in Ian Stuart's handwriting, concert unknown

Give me money, give me more, and then protect me with your law Given a house before your own, before you know it, you'll have none

Give me money, I'm a refugee
You must pity me, I'm a refugee
Give me housing, I'm a refugee
Give me everything, cos I'm......a refugee

We got no money, we got no homes, yet they're arriving in their droves

If violence happens, that's a shame, politicians and their games Everyone queues to fill their hands What about the people of our own lands?

Ian Stuart's lifelong and absolute contempt for democratic politics, politicians and their Jewish puppet-masters reverberates throughout 'Politician' and 'The Power & The Glory' in particular:

They tried to kill us, stamp us down
Silence our voices, our freedom they would drown
Police pressure from a corrupt state
Puppet-masters from an alien land, try to seal our fate

They don't care for our people, they don't care for our land They'd rather take bread from our folk, and put it in foreign hands Never ask you what the people think, they just act on how they think If this is called democracy, I think your system stinks

Our so-called leaders, where are they, when our nation is in need? Attempting peace in foreign lands, while their own country bleeds They have no interest in our folk, their strings are pulled by banks Long-supplied by alien gold, we must all say no thanks, no thanks!

The power and the glory The power and the pain

The power and the glory We will rise again

'No Man's Land,' redolent with the terrifying imagery of trench warfare, conveys the idea that the war to end all wars was fought by brother against brother 'for leaders who have lied.' Politely and with a dash of good humour, 'The Only One' criticizes race mixing which degenerates the moral fabric of white society:

I still don't reckon much to mixing People should stick with their own No one ever wants the zebras They're gonna bring our nation down

Set in the aftermath of the American Civil War, 'Outlaw' tells the story of a soldier who fought 'for the Southern way' and 'for his beloved Confederacy' now branded a criminal and on the run. Indeed, there are many parallels between the outlaw and Ian Stuart. Bitterly the song concludes:

But now my face is on a poster, the picture of a wanted man
All my dreams have been now broken and the Southern way is gone
I'm a devil to their newspapers, they put me down to my own kin
I guess I'll have to keep on riding, and dreaming things that could
have been

The indulgent and knockabout 'Ain't Got No Time' chooses 'a loud guitar and thundering bass and drums that fill your head' over discos, rap music and raves.

Reviews were favourable. Last Chance enthused: 'To be honest, the first White

Diamond album wasn't very good, not due to poor songs, but more because of the poor production. This album is a massive improvement, the music is a lot more powerful, and therefore a lot heavier.' The review concluded: 'This is the album that *The Reaper* should have been, a hard rock version of Skrewdriver, with hard lyrics, and Ian's unmistakable voice.' *47 British Oi!* even remarked: 'A second LP from Ian Stuart's rock group White Diamond but it could easily pass as good as Skrewdriver.' *48* In response, by Ian Stuart's standards, this is a good rather than great album. Then again his standards were very high. After all he had written some of the greatest nationalist anthems. There was even talk of White Diamond making their debut on the live circuit, but it never happened.

Fanzine *Last Chance* no. 16, 1994. Fanzine *British Oi!* no. 25.

Ian Stuart and Stigger also busied themselves recording a second helping of the popular *Patriotic Ballads*, titled *Our Time Will Come*, which Rock-O-Rama Records released on CD (catalogue number RCD 119). *Our Time Will Come* delivers 12 more stripped-back acoustic ballads in the same vein as the first LP, but they don't have the same impact, even with the added bonus of female backing vocals on a couple of tracks. The ballad versions of 'Glory' and 'One In a Million' fall short of the originals. On 'Why Worry' Ian attempts to sing the blues, but it makes for uncomfortable listening.

The CD album starts with the sombre 'Another Prayer for the Dying' about murdered nationalist Paul Carter. On Easter Bank Holiday weekend, the young Walshall father of three was attacked by a gang of Asians, stabbed and later died in hospital. A man wanted for questioning in connection with Paul Carter's murder attempted to flee the country, but the police stopped and arrested him moments before he boarded a flight to Pakistan. The story did not go national. It only received mention in the local press. For Ian Stuart, again this exposed the hypocrisy of media reporting and the politicians who 'don't give a damn about the likes of Paul Carter and the many more that have suffered a similar fate.' 49 His pain and his anger spilled over into lyrics, which became 'Another Prayer for the Dying':

Blood and Honour no. 13.

Just another figure in a newspaper, just another bloodstain on the ground

Just another victim of this once-great land, could you tell me when salvation will be found?

Until then it's just...

Just another prayer for the dying Just words spinning 'round in my head Just another prayer for the dying Just a requiem for the dead

The men in Whitehall sit drinking their champagne Whilst our people fight for very life itself Now we're second-class in our own countries In poverty whilst they build up their wealth While I hear it still

Again and again the lyrics on this album pour scorn on the government, politicians and their Jewish masters, best typified by 'Left to Drown':

Once again another nation going down
Yeah another country is left to drown
In Croatia the people fight against another Red Army
But our government is too busy shaking hands with the murdering
ANC

Another nation's going down Another country left to drown We have the power in our hands We just stood and watch the destruction of another land

Once upon a time there was a land called Rhodesia
It earned its keep, and it ran itself, and never asked for charity
Once again our government sided with the deadly foe
Now run by scum, it's called Zimbabwe and it's as red as it can go

Now it seems that we are next on our government's thick hit-list Race relations and homo rights, well these causes' feet are kissed Seems we are a minority in our own motherland Our pleas for justice and common sense, well they disregard and ban

Rhodesia was originally a British colony. In 1965 the white minority Rhodesian government, led by Prime Minister Ian Smith, broke away from British rule. British authorities were only prepared to permit independence on the basis of giving the black majority population a fair share of power. The international community condemned the actions of the Rhodesian government and imposed sanctions. However, Rhodesia prospered, despite the best efforts of black nationalists, who eventually turned to armed struggle to end white minority rule. The South African government provided Rhodesia with economic and military support, whereas the black nationalists received military and logistical support from surrounding black countries as well as communist regimes.

The Rhodesian army fought an increasingly bitter war against the black guerrillas, but the cost of the 'Bush War' crippled the economy. When South Africa began to withdraw its vital support a political solution was sought. The outcome was a supervised general election in early 1980, which Robert Mugabe of the communist Zimbabwe African National Union - Patriotic Front (ZANU-PF) won after a campaign marred by allegations of intimidation. The observers and the newly installed British governor were accused of turning a blind eye to the intimidation. In this way, the world had won and Rhodesia had lost. Rhodesia was renamed Zimbabwe.

Having dispensed with the corrupt and traitorous politicians, Ian Stuart now turns his attention to those who are not prepared to stand up and fight for their race and nation against the immigrant tide. On 'Why Worry' and 'We Stand Alone' he attempts to rouse them from their apathy, and to inspire them with pride, belonging, courage and self-sacrifice. Like a leper messiah, Ian Stuart expected his message to fall on deaf ears and yet he remained as determined as ever to continue the fight for the cause:

We'll stand and fight the rot, fight for the hopes we have got We will stand, we won't run away, and you will thank us on a future day

Elsewhere, 'Wasted Life' is an anti-drugs rant, which seems inspired by personal tragedy. Ian Stuart remained vehemently anti-drugs. 'Europe on My Mind' laments:

So many wars, with all their bloodshed, the flower of Europe died in muddy fields

So much blood has bled from the bodies of our lands; blind pride, it forced us not to yield

Yeah once again, a brother fought a brother, whilst the aliens stood and laughed down on the fight

Their interests were enough to kill our Europe and make us all as slaves in endless nights

Ian Stuart was proud of being a white European, but Europe was still enslaved by capitalists, the bankers and the shady moneylenders described by 'Our Time Will Come' as the 'real enemies.' Not only did they deceive the soldiers who went to war, but they profited from their sacrifice. The chorus promises the coming of a 'new order,' a term most commonly associated with Nazi Germany and the restructure of the 'state borders within Europe,' which is often misrepresented as much more: the exploitation, expulsion and extermination of racial and ethnic 'undesirables.' However, we do not know for certain what Ian Stuart meant by 'new order.' The album ends with a shortened cover version of 'Tuesday's Gone' by American rock band Lynyrd Skynyrd. Again reviews were favourable. Last Chance fanzine concluded its review with: 'This is a peaceful but powerful album likely to instill pride in your heart, bring tears to your eyes and above all make you think.'50 Blood and Honour noted51: 'Many older people would have never imagined that they would one day be investing in skinhead records but this is what is happening. Ian Stuart should be congratulated for another breakthrough in the struggle to spread the holy word of National Socialism. Long may these records continue to inspire.'

Last Chance no. 16, 1994.

Blood and Honour no. 12, 1992.

For his part, Jon Hickson had busied himself with Lionheart, recording a new album without the services of vocalist Jaki who, according to many sources, had left the band. This is not true. Jaki was still very much part of the band:

I have never heard that last Lionheart album with Icky singing on it. He did the dirty on me on that one. We were waiting to do the fourth album and he was over in Belgium or someplace playing bass with Skrewdriver, and he got banged up for GBH and was there for a while, not long, maybe a month or something. Anyway, I think me and him had split up, either before he went, or while he was there, I can't remember. But I waited until he got out before we did the album. We were due to go into the recording studio and he told me that the drummer had broken his leg and that we would have to wait at least six weeks before we could do it. Then, some weeks later, I heard off one of our friends that he had lied to me and gone in and recorded the album and sung on it himself, and I also heard it wasn't great. I haven't got a clue why he did that, especially after I had waited until he got out of prison and was nice to him even though we had split up, because he was a bit shaken up by the whole prison experience.

Because the band had recorded without the services of Jaki they now decided to change their name to 2 Mad. The unreleased album was reviewed first by *Blood and Honour*, which stated that it would be out in November of that year:52 'This seems likely to be the last Lionheart LP and probably the best. The distinguished vocals of Jaki are gone, replaced by the voice of Skrewdriver bass supremo 'Johnny H.' To show that Nationalists have a sense of humour, Lionheart give us 'Breakfast With (Bernard)

Manning' and 'Morris Dancers' Revenge.' Hitting out at student layabouts, 'Crusty Punks' is probably the best track on the LP with lyrics as follows: Ibid.

You never wash and you're never clean You live your life through a drugged-up dream You're a vegan who never works You're a junkie and a jumped-up jerk

Lying in the gutter with burnt-out views Burned out with nothing to lose Hepatitis and HIV Diseased filth don't come near me

You're on the riots on my TV Always ill and very greasy Never work a day in your life You live in a squat and you share your wife

November came and went without the release of the album. *British Oi!* was next to review the album, now titled *From the Cradle to the Grave*. The review dates from early 1993:53 'Jon Hickson plays guitar and also sings and the end result is quite good, some funny songs, some serious, all with hard razor-sharp music of the rock kind. Tracks include 'Don't Come Near Me Crusty Punks,' 'Bullshitter,' a rip-off of Motorhead the song, 'Breakfast With Bernard Manning,' 'It's So Easy' and more to make up 11 good tracks. Out soon and available from Lionheart...'

Fanzine British Oi! no. 25.

The review goes on to state that the album is CD-only and due to be released by Rock-O-Rama Records. This did not happen. The recordings were eventually released on CD as *Don't Come Near Me* by Lionheart in the year 2000 by German label B.H. Records. [The album is reviewed elsewhere.]

Execute

With many years behind him as the successful editor of *British Oi!* skinzine, Chris Hipkin now tried his hand at a band which was called Execute:

Execute, ha ha, we had some fun, a five-piece who practiced in one lad's front room on a Sunday afternoon. Neighbours must've loved us, well until the council put a ban on us exceeding noise levels! The name, execute our foes sort of sums up its choice. Song titles 'I Hate You,' 'Awake' (British white people), 'Repatriation' (a cover of the Who's 'My Generation' with different words) and 'Immigration Rising' (a cover of 'Bad Moon Rising,' many years before Bound for Attack did a similar thing). Yes, a tape of us playing is available at all good record shops. In all seriousness, there is one in the dark depths of my bedroom! We were basic Oi!-sounding, simple as really. We were once offered to support Ian in Burton-on-Trent but we bottled it, looking back, wished we had. We finished before we really started. Two of the lads were rockabillys and went on to big things on the rockabilly circuit, albums etc., good on them, still believe in our movement too.

In November, Skrewdriver were due to play in Italy again, but the band missed the plane due to unforeseen circumstances. They apologized to their Italian comrades in the pages of *British Oi!*.

On Saturday, 14 November, Ian Stuart and Stigger played a set of 'Patriotic Ballads' in Stuttgart, Germany.54 Richard of American skinhead band Bound for Glory was there and recalls: 'There was about three hundred people crammed into a bar the size of a small apartment. Ian played for almost three hours.'55

German fanzines *Der Angriff* no. 5 and *Der Activist* no. 2. American fanzine *Blood & Honor* no. 3, November 1993.

On Saturday, 28 November, Squadron, Razor's Edge and Celtic Warrior played the Isle of Sheppey in Kent. Skrewdriver did not play. Afterwards Will Browning of Combat 18 accused Squadron of stealing a speaker or an amplifier, which they obviously denied. Squadron would not play again for almost two years.



On Saturday, 19 December, Skrewdriver, No Remorse and Razor's Edge played a successful 'White Christmas' gig at the Palais de Dance, Mansfield, Nottinghamshire, even though the 'reds leading up to this were really putting it about that they would stop it at all costs.' Daniel Jack, known as 'Big Jacko,' stood in for Paul Burnley, who was ill.56 Humpty drove Skrewdriver to the gig. Paul L. recalls: 'This time we could only hire a Ford Transit Luton van which has no windows or ventilation whatsover in the back. Besides it's pitch black. Well, we all liked a smoke and one by one we lit up. Before long some in the back started to choke because of the fumes! Worse still, some were asthmatic. When we arrived at our destination and the back doors were opened it was like a scene from a movie as this cloud of smoke escaped the van! And on the way back there was even more people in the back as well as Jon B with his drum kit.'

Correspondence with Chris Hipkin, July 2012. Nigel Brown of No Remorse was not able to confirm or deny this.

Ian Stuart said of this gig itself:57 'The year was rounded off with an excellent gig in the mining town of Mansfield which was superbly organised and went ahead without a hitch. Incidentally a mass police presence saw no violence and the five hundred or so that attended had a great night of White Rock Music. Some gay Marxist group calling

themselves Anti-Fascist Action claimed that they would prevent the gig going on but as with Waterloo they miserably failed and there was not one of these perverts to be seen. The gig probably coincided with one of their pedophile forum meetings.'

Skrewdriver News, fanzine British Oi! no. 25.

French fanzine Viking had this to say about the gig:58

French fanzine *Viking* no. 1, 1993, grammar and English corrected.

After a few pints of lager with the lads, the gig started with No Remorse but sadly without their singer Paul Burnley cos he wasn't able to leave his job. On vocals was a giant who was excellent, yes really brilliant. They played 'See You in Valhalla,' 'This Time the World,' 'Smash the Reds,' 'The New Stormtroopers'... Then Skrewdriver came on stage and it was the big show of Ian Stuart and his lads for about 3 hours, yes it was the best from the earlier Skrewdriver like 'Antisocial,' 'Built Up Knocked Down,' 'White Power,' 'When the Boat Comes In,' '46 Years,' 'Boots and Braces' to later ones like 'Excalibur'... but they also showed us their various styles of music by playing 'Johnny Joined the Klan' and 'Rebel With a Cause' (The Klansmen) and other songs from Rough Justice, Strike Force and White Diamond. In a few words, it was a really excellent gig and a great laugh. Moreover, many European countries were represented like Germans from B&H, Italians from Veneto Fronte Skinhead, Spanish from Accion Radicale...We promise to come back in the future.

Gary Pudsey was at this one and recalls: 'Five of us travelled down from Bridlington. We met up at the Red Lion in Heanor, a regular watering hole for nationalists in that area. I had started to dress a lot more militant now: black boots, black lightweights and a black flight jacket and a nationalist T-shirt, usually Skrewdriver. Nationalism had by this time taken over my life. I knew I was on the right path. I wanted to recruit and get more people involved. From Heanor we travelled to Mansfield. Before the gig we were all in a boozer. I remember the Welsh lads being there so we probably numbered about 50. The pub doors suddenly opened and about 40 football fans came in. You could tell these lads were game and I thought it's gonna go off any minute. There was a massive atmosphere. I told my mates it's gonna go mental any second, then one skinhead recognised a footy lad. They were pals. The atmosphere soon dispread and the thought of pending violence had gone. The gig was packed out. There was a film crew outside who were not allowed into the venue.'



Sargent, the C18 heavies were 40 strong. It was an unmistakable show of strength. Fearing trouble between the C18 mob and the largely provincial skinheads, Ian Stuart introduced Charlie Sargent to the audience. The night passed off peacefully.

Posty Rob organised a coach from Staines to the Mansfield gig. He had run coaches to gigs around the country many times before. Normally they would congregate in the North Star before leaving, but this time a couple of skins who did know the area had started drinking in the Gay Cavalier so the decision was made to congregate there instead. When they arrived in Mansfield a film crew was there to greet them. Undercover footage of the skinheads assembling in the Gay Cavalier and of their arrival in Mansfield later appeared in a television documentary. People now started to point the finger of suspicion at Posty Rob, but it eventually came out that Neil Parish was responsible for the film crews. Nevertheless, still smarting from the finger-pointing, Posty Rob stopped doing the coaches, choosing to do minibuses instead.



Ian Stuart and Stigger, Portland Arms 1993

CHAPTER THIRTEEN 1993

In January, Squadron put the finishing touches to their third LP titled *Combat, Battle and Burn* and sent it off to Rock-O-Rama Records. The 11-track album featured two cover versions, 'Skinhead' by the Strike and the classic 'Blood of the Kings' by Manowar. The band expected the German label to release it in the next couple of months. Two months passed and nothing. Three months passed and still nothing. Four months passed and still nothing. When asked about the trouble Squadron had been having with Rock-O-Rama Records, frustrated bass player Brad replied:1

Interview with Brad of Squadron, American fanzine *On the Frontline* no. 3, 1993.

Rock-O-Rama are very hard to contact. Herbert is never there! We only find out that an album is out when we see it! He never consults us about what is or isn't acceptable, hence our first album was censored. If he'd told us and sent it back, we would have replaced the picture with less provocative ones! It took four years to get our royalties out of him. We ain't made of money. Guitars, amps and strings don't grow on trees! Herbert has had a lot of trouble lately, the Anti-Defamation League are watching him closely at the moment. Our third album is recorded and has been at Rock-O-Rama for four months. It should be out soon.

The band's hopes of Rock-O-Rama Records releasing their third LP ultimately proved fruitless.

There was also trouble within the band. Shortly after recording the third album, Squadron kicked out vocalist Lenny for apparent lack of dedication. He had never written a song for the band and had no real commitment. Guitarist Jimmy took over vocal duties. Drummer Nev then left and Lemmy was recruited.

Kirk Barker and Charles Bronson

While in prison after being re-arrested by the police at Waterloo, Kirk Barker had the privilege of meeting Charles Bronson and becoming good friends with him:

I was serving time in the block in Woodhill prison when I heard that they were transferring Charlie there. Charlie is Britain's most notorious prisoner who has a long history of taking hostages, holding rooftop protests, attacking screws etc., etc... The screws there were nervous at the prospect of him being transferred to their nice new prison. Charlie and I were out on the exercise yard together a few days after he'd arrived and we got talking, he was allowed a medicine ball to train with so he asked me if I'd like to work out with him on the yard each morning which I did. We told the screws that only Whites were allowed on the yard with us or we'd kick off.

After a couple of weeks the governor said that Charlie could use the prison gym three or four mornings a week, because he was a AA cat prisoner and they were scared stiff of what he'd do they decided it was a good idea to allow him to use the gym. Charlie asked the governor if I could also use the gym and train with him but he was told that I wasn't to be allowed to. Charlie as calmly as you like turned to the governor and said you either let Kirk train with me or I'll smash your prison up. I was told straightaway that he'd changed his mind and I was allowed to train with Charlie in the gym.

Charlie had to go to court one morning so the day before he managed to get hold of some boot polish and when the screws opened up his cell to take him to court he had blacked himself up totally. He refused to wash it off and they had to take him before the magistrates all blacked up. The magistrates asked him what he thought he was doing covering himself in black boot polish, he replied well I thought I'd get bail if I blacked up as you always give the black bastards bail!

One morning when we'd finished training we had just got back to the unit where the block was when I noticed that the librarian was doing his rounds with his cart full of books. I thought nice one I'll swap my books in a minute, but I wasn't to get the chance as there was a yell and a cell door slammed shut. The library cart was there but there was no sign of the librarian or of Charlie. I went to my cell, closed the door behind me and sat reading and waiting to hear the chaos start as I had a fair idea of what had happened. After about 20 minutes a screw opened my cell up and said, 'Good there you are, we thought you were involved.' I asked him involved in what? He said, 'Your bloody mate Charlie has taken the librarian hostage and has him locked in his cell. He's demanding money and a helicopter.' I was moved to a cell in the other wing of the block until they had got the hostage released. Charlie was shipped out to another prison and went on to take more hostages and in the end they gave him a life sentence over one hostage-taking incident.

In his book *Legends*, Charles Bronson wrote of Kirk Barker:2 Charles Bronson, *Legends*, 2003.

I met young Kirk in Woodhill prison in '93 he was on remand for beating up some Pakistanis. We were in the block for three months until I got moved on because of the Andy Love hostage situation. Kirk was only 23, a big guy, shaven head, heavily tattooed, fearless and he hates blacks. I said to him one day, 'Kirk, what would you do if a beautiful black girl walked into your cell with no clothes on?' 'Fuck off Charlie, that would be bestiality,' he replied. He really meant it, he never joked, but I told him that one day he would grow out of all of that. There's good and bad in all races. I liked Kirk he really cheered me up over those three months but what made him a legend was the day he started training with me on the exercise yard. He earned my respect how he worked his balls off on that hour a day exercise, we became good friends and will always remain just that.

On 25 February, Labour MP Peter Hain submitted Early Day Motion 1474 to the House of Commons, which received the support of 56 MPs, mainly from the Labour Party. The motion, which was titled 'Nazi Activity in Huntingdon,' read:

That this House notes with dismay that the Nazi group Blood and Honour, which includes bands such as Screwdriver, No Remorse — a reference to the Holocaust — Skullhead and Dirlewanger intend to hold a Nazi gig in the Prime Minister's constituency of Huntingdon and is confident of attracting hundreds of Nazi

skinheads; further notes that these gigs normally culminate in attacks on people with clubs, knives and tear gas; remembers with shame that a similar event in Mansfield held under the banner Keep Christmas White attracted over 400 Nazis and subsequently has led to a rise in racist and anti-semitic attacks in the area; and urges the Prime Minister to use his considerable influence to prevent this nasty, offensive event taking place on his doorstep.

Blood and Honour activists laughed because there was no serious intention of holding a concert in Huntingdon. The authorities continued to monitor the activities of Blood and Honour. Chris Hipkin recalls: 'Razor's Edge played a BNP benefit for me in Derby at a Bikers' pub on a Monday evening in early '93. We were setting stuff up and two plainclothes plod came in, trying to be punters asking when Razors were on, couldn't even get the name right!'

On Saturday, 6 February, Skrewdriver played a local gig.3 [No other details are known to the author.] On Thursday, 25 March, Celtic Warrior played the Plough pub in Tewkesbury, supported by local band Spit Plastic.4 The 70 people who turned out for this concert had a great time.

French fanzine Viking no. 1, 1993.

Date unconfirmed.

On Saturday, 3 April, Skrewdriver and Razor's Edge played a concert.5 [Again no other details are known to the author.]

French fanzine Viking no. 1, 1993.

On Saturday, 17 April, No Remorse played in Holland.

On Friday, 23 April, Brutal Attack, Razor's Edge and Celtic Warrior celebrated St. George's Day by playing a concert in London. The concert was reviewed for *Onward*, the Sunderland-based fanzine:6

Fanzine Onward no. 2, 1993.

Made it to the gig around 8ish to find the place packed out upstairs and down. I'd barely had the time to down a couple of beers and chat with a couple of comrades I hadn't seen for a while before 'Wales' finest sons' Celtic Warrior were on stage... Celtic Warrior powered their way through a strong set of Violent Storm anthems and newer Celtic Warrior songs to the pleasure of the crowd. Back to the bar as Razor's Edge from Birmingham were off and rocking away. This was only the second time I'd seen Razor's Edge, the last being over a year ago, so I was totally unfamiliar with their set, but was impressed by what I'd heard and look forward to seeing them again. Time was getting on near 11 p.m. as Brutal Attack took the stage for the first time since Stoke in 1990. The concert room was packed out, many taking up vantage points on chairs and tables.

Well I've got to say this must be one of the best B.A. performances ever with Kenny, Martin, Flubs and new sticksman Jim belting out all the B.A. classics, 'Stronger Than Before,' 'Let It Burn,' 'Rockin' For Race and Nation,' 'All Right Now,' 'Tales of Glory' and sing-along versions of 'The Return of St. George' at the start and finish to name a few. The highlight of the set was Kenny singing 'White Pride, White Passion' accompanied only by Martin Cross on acoustic guitar, but don't take my word for it, check out the B.A. video that will be released later in the year. I'm told it will include footage from quite a few gigs and on-the-road interviews, sort of a nationalist skinhead rock 'n' roll road movie. As the clock passed midnight we said our farewells to other comrades and boarded the coach northward bound.

Brutal Attack's performance was later made available on video.



Razor's Edge - London

On Tuesday, May 11, Brutal Attack played the Cartoon, London. The support was one man and his guitar, playing his own style of country/rock 'n' roll, which went down well. Brutal Attack took to the stage at 9:45 p.m. 'and for the next hour and a half proceeded to reach new heights of accomplishment, as every song got better and louder.' One review of the concert continues:7

American fanzine The Voice of Revolution! Vol. 1 issue 5, 1993.

From the first bars of 'The Hungry and the Hunted' the crowd were in Ken McLellan's palm, his onstage charisma is stunning, he seemed to actually roll with the show. All the classics were there: 'As the Drum Beats,' 'The Blood is Strong,' 'Under the Hammer' and then one of the most moving moments I have seen at a nationalist show, Martin Cross donned a semi-acoustic guitar, Jim and Darren left the stage and Ken and Martin played a version of 'White Pride/White Passion.' The crowd had never witnessed the emotion in Ken's voice, sparked a chorus from the crowd and it seemed the whole world was singing along with the guitar. Ken put the microphone down but the words were still clear as every mouth was singing. A real amazing sight, which obviously left its mark on the band, for when they returned they had a new edge. This was really their crowd, their night. The pace picked up, 'Tales of Glory,' 'We're For Real,' 'Let it Burn,' 'Stronger Than Before,' 'The Mighty St. George' [sic], 'Who Owns Who,' 'End of the Race,' 'Rock Against Communism,' 'Rocking for Race & Nation.' The crowd/their crowd knew every word, a new song next 'No Guilt/No Shame' from their new album, would it ever stop? Then they were gone, but not for long, the crowd screamed for more, back they came and into 'All Right Now' and one of the loosest, rockiest versions they had done, the in-house PA really did justice to them, finally a return of 'The Return of St. George' then they were done! The atmosphere was electric and when Ken, Martin, Darren and Jim came into the crowd they were swamped with congratulations.



On Thursday, May 20, Ian Stuart played a 'patriotic ballads' set ably accompanied by Steffen Hammer and Michael Wendland of Noie Werte at the Kolbstube, Stuttgart. Video footage exists of this acoustic night.

On Saturday, May 22, Ian Stuart performed a solo acoustic set lasting two hours at a 'musical barbecue' in the Heimerdinger forest near Eberdingen in the beautiful southern German state of Baden-Württemberg. Footage of this event was only made available to the general public in 2011. Andreas J. Voigt organised the musical barbecue on behalf of his 'Kreuzritter für Deutschland' (Crusaders for Germany) and recalls:8

NS Revolt blog, interview with Andreas J. Voigt, 24 February 2011.

Once again we wanted to use this event to unite skinheads with hooligans with patriotic students with nationalistic comrades and so on from our state of Baden-Württemberg—one of the main objectives of the Kreuzritter in a time, where various patriotic tendencies within the scene led to more quarrel than to a much needed solidarity. I had invited Ian Stuart to come, but not really expecting him to fly over for a steak and some great German beer and wine. To my surprise, he landed in Germany; Alexander from the German section of Skrewdriver Services (later he played in the bands Noie Werte and Ultima Ratio) picked him up and brought him along. After a short greeting, he told me he had brought along his guitar, he asked if he could play a few songs for the many guests from Germany, France, Scotland, USA, Croatia, and so on, an offer I gladly accepted. It became one of the most personal and intimate gigs I have ever witnessed, an incomparable, unique experience for all who had the great luck to attend.

Ian Stuart would later admit that doing gigs on his own with just an acoustic guitar was extremely nerve-wracking.

That May, No Remorse played the Czech Republic, supported by Czech band Buldock. The gig was later released on DVD. That same month, Steve Sargent started a newsletter by the name of *Putsch*:

Putsch was just a newsletter for our lot away from the dogma of the BNP stuff. I started it after getting the idea from a lad that did a magazine called *The Oak*, he also did a bulletin called Lebensraum, but it was very ideological and most lads either didn't read it or didn't understand it, and folk were always saying we needed something we could all read and relate to. I had done a light-hearted fanzine called Thor-Would, so thought I could have a go at doing a regular bulletin. Before the Internet age, people definitely liked having something land on their doormat every month and it became extremely popular with a huge circulation, more so because I encouraged people to phtocopy it themselves and circulate, which many did, a lot of bulk orders of 20 odd copies of it would go out also to various people, including abroad. I used to get tons of newspaper clippings sent in from all over the country on racial matters and I never wasted any of it. There was around 20 American prisoners on the mailing list and I used to send them each a surface mail package every month with the latest *Putsch* issue and a pile of news clippings. I'm still in touch with a couple of them today! To put a figure on how many copies went out would be around 1500 tops at its peak and lowest would have been around three hundred for the first issue of it.

Searchlight did an article one time on it blaming the lad who wrote *The Oak* as being the editor, saying he put in deliberate grammar mistakes to try and throw their scent, ha. No, it was just poor ol' white trash me that couldn't spell. I didn't have a computer, just an old word processor without a spell checker. I remember one time when there was a suss van parked outside the place I was living and I was convinced it was MI5, as when I went on the word processor the text would appear on the screen of our TV, it would like float around on it going up and down, it was really weird. Duly I made a Faraday cage out of kitchen foil. You just made a circle of it around the word processor and yourself and it cut out any signals going out. But it got really hot in there if the weather was warm and the other lads in the house proper took the piss and thought I was mad. (I was living in a shared house with some mates at the time.)

Searchlight published a few other bullshit stories regarding *Putsch*, the most notable being there was a code put into one issue of it that was the signal for people to riot at that Ireland v. England game in 1995. The whole of that C18 riot

over there was complete nonsense; there was not a single person from C18 there except for Darren Wells who it later transpired worked for Searchlight.

On Saturday, 19 June, Razor's Edge played the 'United Skins Concert II' in Königs Wusterhausen near Berlin. This was their first-ever European gig. Five other bands played, including Close Shave. The local media claimed over seven hundred attended. The gig was later released on DVD.

That same Saturday, Skrewdriver played a concert in Notts.9 [No other details are known to the author.] Steve Sargent attended a gig in Nottingham but does not recall the date, but thinks it was some time in 1992 or 1993:

Putsch no. 2, June 1993. According to a letter written by Ian Stuart, Skrewdriver were due to play a gig in June with Brutal Attack supporting. No other details were divulged about the gig.

It was held in like a proper venue. We got there early and I think the bar was upstairs if memory serves. I went in there and Ian was in there with a couple of others. I hadn't seen him since he had moved from London and he come bowling over as soon as he saw me and I was half thinking he was going to stick one on me, but he just shook my hand and asked what I wanted to drink, and rattled off name after name of folk and asking what they were doing etc. I remember too him moaning that he never got sent any magazines, and he gave me his address and asked me to send him some up. That was the last time I ever saw him, so sticks in the memory. Started with a pint off him — ended with a pint off him! That was my favourite Skrewdriver gig.

In July, Skrewdriver entered the studio and recorded a new album, which was to prove their last. It took five days to record *Hail Victory*. Once again the line-up had changed. Paul 'Mushy' Marshall, who had played with Derbyshire punk band Resistance 77, took over drumming duties from Jon Burnley. And still Ian Stuart did not start work on the idea of recording an album of cover versions of songs performed by various nationalist bands. The project was never realised, but would have included 'Ocean of Warriors' by Brutal Attack and 'For You' by Public Enemy amongst others.

On Friday, 2 July, St. Albans Crown Court jailed four skinheads for their part in a racist attack on 23 November 1991. *The Independent* reported:10 'Four members of a gang of neo-Nazis who launched an attack on staff from an Indian restaurant were yesterday jailed. St. Albans Crown Court was told that the skinheads beat the Bengalis with baseball bats and bottles and drove at them in a van.'

'Neo-Nazi gang jailed for attack on Asians,' *The Independent*, Saturday, 3 July 1993.

Peter Stage, for the prosecution, told the Court that the four of them had been to a skinhead Blood and Honour concert in Baldock, Hertfordshire and had got lost on the way home, ending up in Buntingford, Hertfordshire, where they spotted five Asians walking home after an evening working at the Viceroy Indian restaurant in the town.

Paul Lincoln, 24, Nicholas Marsh, 27, and Paul Parish, 25, had pleaded guilty to violent disorder in the attack on 23 November 1991. Kirk Barker, 25, of Basingstoke, Hampshire, had denied charges of violent disorder and reckless driving, but was convicted by the jury. Lincoln, Marsh and Parish were each sentenced to 21 months in jail; Barker was jailed for three years. Judge Joseph Gosschalk, passing sentence, said: 'This was a cowardly and vicious attack. It was an opportunistic racist attack.'

Lincoln and Barker were members of the BNP. Marsh and Parish denied being members but admitted regularly attending rallies. Barker was the head of security for Blood and Honour and Paul Parish was the brother of renegade Neil.

On Thursday 7 July, Blood and Honour hit the headlines in Mansfield:

A Fascist group claiming to have members in the area has launched an unexpected attack on Mansfield MP Alan Meale. Blood and Honour is a racist organization responsible for a 'White Christmas' concert and rally in December at the Palais in Mansfield. At that time the concert received national media coverage and was strongly condemned by Alan Meale. Now Blood and Honour has written to the Chad accusing Mr. Meale of double standards because he did not criticize a recent rave at the same venue. The group, writing from a London box number, claim to have received complaints about the rave from 'some of the many friends and supporters we have in Mansfield.' The unsigned letter says that that their own event was carried out in an orderly fashion, without arrests or other problems. 'Does Mr. Meale hate white youth enjoying themselves?' asks the letter. 'And does he think he has the right to dictate what music they listen to? We are always told that the job and ideals of a representative of Parliament are to ensure the freedom and democracy of each and every one of us.' But Mr. Meale hit back strongly at what he described as an 'odious and insignificant racist group.'

On Saturday, 10 July, Brutal Attack and Razor's Edge played the Duke of Lancaster, New Barnet, North London to a packed crowd. *Putsch*, the monthly newsletter by Steve Sargent, reported the gig as follows:11 'Over 300 people turn up, just through word of mouth a gig is going on. A good few locals attend the gig and all remarked how much they enjoyed it all. Three hundred people crammed into a pub, a good many of them drinking all day long, and not a single bit of bother, that is what it's all about. But the police turn up after the night's finished and warn the pub landlord never to let B & H type bands ever play there again. No reason given why. I wonder why? Z.O.G.'

Putsch no. 3, July 1993.

That very same day, Skrewdriver played an open-air concert in Waiblingen, a town near Stuttgart in southwest Germany, which saw a small left-wing demonstration. The concert, organised by Andreas J. Voigt to celebrate the second anniversary of Kreuzritter für Deutschland, attracted some 1,500 people. Triebtäter [Sex Maniacs] supported Skrewdriver whose line-up for this concert was Ian Stuart on vocals and guitar, Oliver of Noie Werte on bass and Mushy on drums. When Ian Stuart performed 'The Snow Fell' the crowd responded by singing along and waving lighters in the air! Television station Norddeutscher Rundfunk (NDR) interviewed Ian Stuart for a documentary about nazi fanzines, which also included some secretly filmed footage of the concert.

On 22 July, 12 days after Brutal Attack and Razor's Edge played New Barnet, a local paper reported under the headline 'Nazi fans storm in':

A New Barnet publican was tricked into holding a concert which attracted hundreds of neo-Nazi supporters from across Europe.

Peter James, landlord of the Duke of Lancaster in Lancaster Road, was sent a demo tape by a band called English Rose who wanted to perform in his pub. Mr. James booked the band only to discover two days before the concert that the band had a strong following of neo-Nazis and fascists. English Rose is apparently a cover name used by a band called Blood and Hounds who have a huge right-wing following.

Mr. James consulted Barnet police who urged him to allow the concert to go

ahead, fearing that if it was cancelled at the last minute the band's followers might head instead to other pubs in the area. 'I was conned,' Mr. James admitted to the press this week. 'The band sent us a tape which sounded OK but it was only two days before the event that I found out it was a National Front do.'



'The police came down and said it was probably better to let it go ahead. On the night there were no problems at all. Certainly I will never ever have them back again. This is a family pub and we are going to keep it that way.'

Mr. James said many of them who came along wore leather jackets and jeans and had come as far as Germany, France and Belgium. Around 250 skinheads met at New Barnet station before the concert...

Putsch described the reporting as 'one of the most laughable pieces of gutter journalism I have ever seen.' Admittedly, there are a number of inaccuracies.

Brutal Attack may not have seen the piece about New Barnet until their return from touring America and Canada. They started by playing the American-European Unity Festival in Ulysses, Pennsylvania, organised by Tri-State Terror. On Friday, 23^{rd} July, they opened the open-air festival 'with a couple of songs to warm up the audience.' The band's line-up was Ken on vocals, Martin Cross on guitar, Jim on drums and Mike from the Voice standing in on bass. Next up were Nordic Thunder, Aggravated Assault and Das Reich. On the Saturday, after the Voice, Max Resist and the Hooligans and Bound For Glory had played, Brutal Attack returned to the stage as the headline act. The audience numbered around five to six hundred people. Brutal Attack went down a storm according to one review:12

Review of festival, Blood & Honour no. 2, 1993.

The long-awaited Brutal Attack opened up with an explosive set. The crowd went crazy, everyone in the crowd singing along. This band sounds awesome live, the singer Ken gave 100%. He was thrashing about in a big way, climbing all over the stage. Nothing could stop this band, not even the stage that was swaying and starting to crumble as hundreds of dedicated fans surged toward him. The crowd went nuts when Ken sang 'Return of St. George' and chanted the lyrics to 'Oi! for America's sake.' Everyone was impressed with Brutal Attack. BA has just performed and in a big way. When we asked BA how they liked the show they replied: 'It's the best show we've ever played.'

On the Sunday, after the Voice, No Albi and Max Resist, Brutal Attack closed the festival in front of a smaller audience of 250 skinheads, the majority having already departed. Again they put on a great show. One person even described the performance as 'better than the night before.'13

Review of tour, German fanzine Walküre no. 1, 1993.

Brutal Attack and Bound For Glory then entered the studio and recorded together as Bound For Attack. The recording called *Hands Across the Sea* was due to be released on CD by American label White Terror Records in October.

On Saturday, 7 August, Brutal Attack played the Westside Clubhouse, Detroit, Michigan, which, in the words of Ken McLellan, 'was a waste of time as the majority of the Skinheads smoke drugs and have no idea what Brutal Attack is all about.' 14 Detroit may have disappointed Ken, but Brutal Attack did not disappoint one local skinhead by the name of Jimmy Panic who attended the 'show.' He thought they were awesome and questions why Ken thought it was a 'waste of time,' but admits:

Interview with Ken McLellan, Blood & Honour no. 2, 1993.

The clubhouse was in the middle of a very black area and the club members were often armed. The clubhouse itself was set up like a biker clubhouse. Once inside you were locked in and could only get out if a member let you out. The show was pretty crowded, if I recall right. Most of the crowd was either Westside bootboys or Hammerskins. I'm sure there was a support band but I don't recall who it was, maybe Working Class or Max Resist; they both played the clubhouse a lot. I remember there was some people smoking pot, but I don't recall any major incidents. Lastly, I will say Detroit has a reputation of not being friendly to anything not from Detroit.

The tour then took Brutal Attack across the border to Canada, playing Montreal on

Saturday, 14 August. The show was advertised by word of mouth. Twenty-five-year-old Glen C, who had been a skinhead for some ten years, attended this show with high expectations.

The show was probably some eight hours away by car. I got a free ride with George Birdie from Resistance and a few of the guys from his band RAHOWA. The show was held in a rented hall. [Sadly I have no clue about the name of the hall.] It was probably one of the biggest RAC events to date... bands opening for Brutal Attack included Bound For Glory, Aryan, the Voice, Aggravated Assault and Max Resist. Attendance was probably two hundred-plus, pretty much all were skinheads from Ontario and Quebec as well as a sprinkling from the USA. To this day I can still recall that Ken introduced 'Let It Burn' by saying: 'We tried to burn the flag but the cunts wouldn't let us, they're so fucked up.' He was referring to the Detroit Clubhouse show a week earlier where he had tried to burn the Yankee flag. He made several more references to that Detroit show and the people at it, calling a lot of them idiots. The show finished with 'Rock Against Communism' and people went crazy. A brilliant show start to finish and Ken clearly had a great time. Moreover, there was no real interference from the police.

Brutal Attack flew home on 16 August.

The European Aryan Festival

Meanwhile, back in England, preparations were underway for the staging of the European Aryan Festival on Saturday, 31 July with Skrewdriver, Noie Werte, British Standard, English Rose and Razor's Edge. In a move reminiscent of the mid-'80s, the Blood and Honour East Midlands Division decided to stage an open-air festival rather than book a venue of bricks and mortar which were proving increasingly troublesome to bluff and keep secure. Farmland was hired on the outskirts of the village of Selston in Nottinghamshire to host this musical rally headlined by Skrewdriver, but it came at a price and that price was an exorbitant one thousand pounds. The farm had previously hosted raves.

To avoid a repeat of the trouble that marked Waterloo, the festival was kept low-key deliberately. Publicity was by word of mouth and mail order. Media publicity was not courted this time. There were three redirection points: the Red Lion public house, Heanor in Derby, Langley Mill Train Station in Notts and Badger Box public house, Annesley in Notts between 11:30 and 1:30. The location of the festival site remained a closely guarded secret, known to only a few. Even Ian Stuart was kept in the dark. However, despite all these precautions, the Anti-Nazi League got wind of the proposed event and went to the press. An 'anonymous anti-fascist campaigner' told a local newspaper:15 'We think the public should be warned about the dangers of a gathering such as this. If these elements come into the town then black and Asian people need to be aware so they are not caught up in it.' Ramping up their opposition, the local ANL threatened a massive demonstartion in Heanor to prevent the festival going ahead. Fears grew of violence between the right-wingers and members of the ANL.

Mansfield and Ashfield Chad, date unknown.

The local police, for their part, were already well aware of plans for a European Aryan Festival and were desperately trying to identify the organisers and the location of the festival site. Special Branch was brought in to assist. *The Sunwheel*, a bulletin of the British Movement, alleges: 'People were followed, phones were tapped and possibly mail opened.' Spurred on by Alan Simpson, Labour MP for Nottingham South, the police forces of Derbyshire and Nottinghamshire were soon in a position to act in the

interests of maintaining public order and public safety. Days before the festival, they raided the site, seizing amplifiers and sound equipment, as well as the ten thousand cans of lager stored in a barn. Writs were served against the organisers and Ian Stuart, even though he had nothing to do with the organisation of the festival.16

According to *The Sunwheel*, the police actually filmed the serving of the legal papers.

The police had the organisers on a technicality. They had failed to acquire the necessary license to hold such an event and they could not claim that the festival was simply a party, which would not have required a license, because the police were in possession of a flyer for the festival which clearly stated there was an entrance fee of 12 pounds. Moreover, the organisers did not have a license to sell alcohol.

The police also warned the organisers and Ian Stuart that 'if they were seen congregating with five or more people in the Notts-Derby area they would be immediately arrested.'17 The organisers considered their position. There was no way the festival could go ahead as planned.

Nazi Rock Star, page 147.

Saturday, 31 July, the day of the planned festival, saw the police mount the largest operation in the area since the miners' strike of the mid-'80s. The police took no chances, sealing off Selston and setting up roadblocks further afield to turn away the intrepid. And yet, curiously, a group of no more than 50 anti-nazis managed to get through and protest outside the Red Lion public house in Heanor, which did not open for business. The licensee claimed he had been threatened with an injunction if he opened. The police said it had been mutually agreed to keep the pub shut.

Fearing the use of a second local site to stage the festival, helicopters were employed to monitor the movement of skinheads in the area. In this way, the police forces of Notts and Derby managed to stop the festival going ahead at a reported cost of half a million pounds to the taxpayer, but they underestimated the determination and resourcefulness of one man.

JROPEAN ARYAN FESTIVA JULY 31 1993 SKREWDRIVER stalls & NOIE WERTE camping NO REMORSE 210 BRITISH STANDARD redirection points RED LION, HEANOR, DERBY' public house. LANGLEY MILL, NOTTS' train station. BADGER BOX, ANNESLEY, NOTTS' public house, off M1 All MEETS 11-30-1-30

Rare flyer for the Aryan Fest 1993 (courtesy of Chad)

Still smarting from the actions of the police, Ian Stuart hastily arranged an alternative venue with the help of Pete B. (Skrewdriver Services). Skrewdriver, Razor's Edge and German skinhead band Noie Werte now played Porky's pub in Burton. Chris Hipkin, Pete B. and Moonie from Tewkesbury were all present. Chris Hipkin had a great night:

A load of us went from Derby. Of course Ian was banned from playing in Notts and Derby so Pete lined up Porky's in Burton (as ever!) as it was in Staffordshire. The cancellation of the Aryan fest was a blow to everyone, especially Benny and co. who had worked hard to build a stage etc. and buy a lot of beer etc., who would be out of pocket and also to the hundreds of comrades who travelled a long way to get turned back by the police at Heanor, but Ian endeavored to do something and did. It was a great night, about 250 attended I guess. Noie Werte played a blinding set, the GBF song always got everyone going and Ian was at his vibrant best and attacked the powers that be for their actions. Interestingly, all main routes into Burton had police monitoring cars coming into the town that

night.

Moonie bought a black and red 'Blood and Honour Midlands Division' T-shirt from Chris Hipkin. Only 30 were made of this particular design featuring the 'three sevens' that Ian Stuart affectionally called his nipple tassels!

Pete B. fondly remembers: 'The cancelled festival one was good as we got to the venue late after we heard the festival was cancelled. On the day of the gig skinheads were arriving in Burton and meeting up at the Royal Oak in the marketplace. Some of the French skinheads ran into a bit of bother and were escorted out of town by the local bill, but they just came straight back. The police wanted the landlord of the pub to stop serving them but his reply was they're not doing any harm and if you tell them to get out you'll get trouble. The landlord was sound. After the pub everyone went to Porky's and the gig went ahead and the old bill couldn't do a thing as they did not know until it was in full swing.' Steffen Hammer of Noie Werte was happy with their performance, but it wasn't one of their best. He noted that when they first started to play the skinheads came up front but gradually withdrew to the bar because they did not understand their lyrics.

Meanwhile, on their return to London, some German skinheads, disappointed not to get past 'ZOG's forces' to see Skrewdriver, teamed up with a C18 squad at Waterloo and 'strengthened their leg muscles up chasing a mob of reds who were milling around looking for lone skins en route home.'18

Putsch no. 4, August 1993.

A good time was had by all present at Porky's, but it was a far cry from the two thousand expected to attend the festival.19 Despite the best efforts of Ian Stuart to salvage something from the day, the European Aryan Festival, when viewed in the cold light of day, was 'nothing short of a disaster.'20 The establishment had won the day, inflicting a crushing blow on the movement. The organisers were left deeply out of pocket: 'one young National Socialist had loaned his holiday savings of £450 to help pay for lighting gear; a young woman had put up her housekeeping money of £110 to help hire a generator; and other young National Socialists had clubbed together to have special T-shirts printed for the day,' reported *The Sunwheel*, a British Movement bulletin. Also, the cans of lager seized by the police cost over £3500, although they were later returned. *The Sunwheel* launched an appeal for donations to recover 'part if not all the £6000 lost by those involved in supporting this gig.'

Posty Rob recalls one particular concert at Porky's in Burton, but not the date of it: 'Afterwards in a chip shop a half-caste was giving it the large one. Well, one of our lot CS gassed him when he got back in his motor. The police saw us gas him but did nothing. Soon after, the half-caste went through a red light and the police nicked him!'

Paul London, Nazi Rock Star, page 148.

The following day, as if to rub salt in their wounds, the organisers read in the press that 'a young man had died at an illegal rave held in the same area as the proposed Aryan Fest.'21 Such was the hypocrisy of the state.

Ibid. *The Sunwheel* also makes the point: 'Meanwhile an illegal gypsy camp at Wymeswold was left alone by the same police and the same authorities.'

One national socialist and RAC-friendly fanzine called *Einherjar*, operating out of a Sunderland P.O. box, was particularly critical of the festival organisers, Charlie Sargent

and even Ian Stuart for the 'disaster at Jacksdale.' In a piece called 'Blood & Honour — The Truth' the fanzine complained:

After the disaster at Jacksdale on 31st July when a planned international Aryan Youth Rally, Camp and gig were wiped out by the ZOG-controlled police and our British skinhead army was laid low in the eyes of not only thousands of our own followers but also in front of hundreds of comrades who had travelled from all parts of Europe to join in what should have been the major skin event of 1993, our movement must now examine all the empty promises paraded before it by the handful of criminals, dope dealers and collaborators with the blacks, who have taken over Blood & Honour. We must also look into the reasons for Ian Stuart's massive betrayal of those who have worked so hard, sacrificed so much to build up Blood & Honour's national and international reputation over the last few years.

Worse still, *Einherjar* reported that when a German comrade was detained by the police he made out he did not speak or understand English, but 'heard them say that they had had an informant give them exact details of our operations more than a week before the event.' Clearly the movement was not as united as it had once been.

That August, Squadron and English Rose flew out to Germany to play Magdeburg with German band Boots Brothers, but both British bands were arrested on the way to the venue and detained. The gig did not go ahead.

Never one to forget a friend, Ian Stuart arranged to travel down to see Alex Ellul in Essex, but it was a journey he was fated never to make as Alex Ellul explains: 'Not long before Ian died, we had arranged for him to come down and stay at mine for the weekend. I was still with Antonella at the time. We were gonna do another instalment of the *Last Chance* interview and hang out. I even got the spare room ready. We were due to meet at the Marsham Arms in Chelmsford, which is one of my local pubs and opposite where I used to work. Chelmsford had/has a shitty one-way system and the Marsham Arms was quite a good meeting point, easy to find and a big car park. I had also got a few of the local skinheads from around Essex to come down and we were gonna go to my village local pub (Galleywood) called the Horse and Groom. Ian rang me I believe on the Friday cancelling. He said he had had a problem with his car. But we still had the get-together in the Horse and Groom without him.' Alex Ellul remains proud of the fact that he knew Ian Stuart and that Ian Stuart trusted him. He regrets that he does not have a picture of the two of them together.

Likewise, Ian Stuart agreed to play Budapest, Hungary, but Skrewdriver never played that concert because fate dealt him an altogether different blow. The planned support was Hungarian skinhead band Oi-kor.

On Saturday, 4 September, Skrewdriver and Razor's Edge played the Conservative Club, Sandiacre, Notts. [The Conservative Club, which sat right on the bank of a canal, has since been demolished.] This was to be the last ever Skrewdriver concert. Gary Pudsey attended two gigs in Sandiacre, both at the same venue: 'The last two gigs Ian did were in Sandiacre. One was with Razor's Edge. The other was with Brutal Attack. I remember it was a hot summer's day for one of the gigs, August I think. There was a lad from Grimsby called Potter. He was pissed out of his head. I recall turning round to look at him. He was seated against the venue's doors. He just fell backwards off the seat and sort of rolled out of the doors! It looked well funny.'

Moonie from Tewkesbury also attended one of the two gigs in Sandiacre. There were no more than one hundred people present. However, Chris Hipkin reveals: 'You could say that Skrewdriver's last British gig was in a pub in Jacksdale, Notts. Officially a band practice, but it still attracted one hundred people or more. I'm sorry but I can't

remember the name of the pub. It's knocked down now. We videoed the "gig" and gave the video to C18 to release but Browning was nicked on way home and the police took it, never to be seen again, or so he says!'

A night to remember and a false dawn

On Thursday, 16 September, history was made when the BNP won its first ever council seat in a by-election in the Millwall ward of the London borough of Tower Hamlets. Derek Beackon of the BNP, who had campaigned under the slogan 'Rights for Whites,' beat the Labour Party candidate by seven votes to take the marginal Millwall seat. The BNP vote represented 33.9 percent of the poll, a swing of 11 percent to the BNP. Rejoicing BNP supporters outside the election count sang 'Rule Britannia' and waved the Union Jack, much to the annoyance of the Anti-Nazi League protestors present. As to be expected, violence erupted.22 Both sides would blame each other for starting the violence.

According to *Spearhead* no. 296, October 1993, 'a pitched battle ensued' which seems exaggerated.

The dramatic by-election victory for the BNP sent shock waves through the political establishment and media circles. Leading public figures were quick to condemn the BNP and lambast the racist electors of Millwall ward for voting for it. Even the Archbishop of Canterbury joined in the chorus against the BNP, yammering that its 'evil policies undermine the peace and stability of democracy.' Learning of the BNP victory, Ian Stuart rejoiced. Even though he was not keen on BNP leader John Tyndall, he respected the party's conventional nationalist political stance and Skrewdriver had played at BNP-organised events.

On the morning of Sunday, 19 September, the Anti-Nazi League and local residents clashed with BNP activists trying to sell their national broadsheet from their customary pitch on Brick Lane in the East End of London. The police make a number of arrests, mainly from the ANL, but four BNP were later charged with violent disorder. One was National Activities Organiser Richard Edmonds. According to BNP magazine *Spearhead*, they 'had turned up fully intending to observe the law' and been 'taken into custody on charges of violent disorder merely on the basis of a riot that the BNP's opponents instigated.'23 In this way, 'the true nature of the racket our rulers call democracy was quickly revealed in the wake of the great BNP victory in Tower Hamlets.'

Spearhead no. 296, October 1993. In June 1994, Richard Edmonds was convicted of violent disorder and sentenced to three months in prison.

More clashes followed in Brick Lane. Ian Stuart was captivated by the television coverage of the clashes between BNP skinheads and the Anti-Nazi League. He too wondered if the BNP could capitalise on their historic electoral breakthrough. The answer was no. Seven months later, in the London Borough council elections, Derek Beackon lost his council seat despite gaining more than five hundred extra votes. Thus the BNP's entry into elected politics was short-lived, but the election success of Millwall remained a night to remember, a night that many nationalists thought they would never see.

Prison

The BNP victory had lightened Ian Stuart's mood momentarily; he was convinced he was facing a jail term following an altercation at Christmas on a trip to Blackpool with

his fiancée Diane. He wrote a letter to his 'fellow nationalists,' which *British Oi!* belatedly published:24

Fanzine *British Oi!* no. 27. The letter was written one week before Stuart's death.

As you read this letter it is very likely that I will be beginning a jail sentence imposed on me by the British Zionist puppet state. My crime was to defend the girl that I was engaged to from a drug-crazed freak who first off tried to manhandle her and then attacked me three times. The police as usual have altered their statements to try and incriminate me as much as possible. Even before this trial I have realised that however much of a liar the druggie proves to be, along with his police allies, the decision has already been made to find me guilty. This will prove that if you are a nationalist in this country, despite the fact that you have been attacked and were only acting in self-defence, the Zionist puppets running the so-called justice system will convict you of a crime. The truth, justice no longer exists [in this] perverted twisted system. If you don't believe in the propaganda and toe the line of the multiracial state you need not expect to receive justice. If the state thinks that by jailing me for defending a girl against one of their system's junkie products they are going to dishearten me and shake my nationalist beliefs, they had better think again. As Nietzsche said: 'That which does not destroy us, makes us strong.' And they may rest assured that I will be back again fighting for race and nation. They can't kill our music and our spirit will never die. Hail Victory.

Accounts vary of what befell Ian Stuart on that night out in his hometown of Blackpool, but if Ian Stuart is to be believed then the prospect of a custodial sentence seems harsh.

The publication of the book *Public Enemies* by Leo Regan in September 1993 left some of the participants feeling betrayed. After first contacting Ian Stuart, Irish photographer Leo Regan had spent two years following a group of young right-wing skinheads in the Midlands area. He attended Blood and Honour concerts, both home and abroad, he attended political rallies, he shared their hospitality, taking pictures all the time as an observer. The result was a stunning set of black-and-white photographs, but the 'interviews' left much to be desired, portraying some participants in the worst possible light imaginable. Kirk Barker was one of the participants and said of the book: 'As for Leo Regan, just chalk what happened up to experience. I believe he missed out on the chance to write the true story of how we all were back then which I'm sure would have interested many but he chose to put a load of crap in along with his decent photos so it was his loss.'

Kev Turner was another willing participant: 'I've never read Public Enemies but I did see the picture of me tattooing under the swastika flag. To be honest, that was one of the turning points for me. I can remember looking at that and the full reality of what was going on hit me. To start with, I looked like a fucking bedroom scratcher. In fact, I was. Tattooing is the one thing that has been constant in my life and when I saw that photo, the state of my equipment, the state of my surroundings at the time. What a mess! What has been achieved by it? Fuck all. Like I said, I never read the book but it did me a favour.'

Time to die

On Thursday, 23 September, Ian Stuart, Cat and a few friends, Dickie, Robert Sherlock

and Boo packed into Ian's car and drove to the nearby town of Burton-on-Trent for an evening out. A good time was had by all. They decided to make a move just before 11. Skrewdriver had a gig planned for this coming Saturday and there was still much to do. Robert Sherlock drove home. He had not touched a drop all night. Ian Stuart was sat in the passenger seat. Travelling on the A38, the car suddenly went out of control near the Toyota factory at Burnaston, left the road and flipped over a ditch. Twenty-three-year-old Boo, real name Stephen Flint, was killed instantly. Ian Stuart was rushed to the Queen's Medical Centre in Nottingham with severe head and chest injuries, but died the following morning with his father Arthur at his side, who had travelled down from Blackpool.

As the news of Ian's death spread, a sense of shock descended across the nationalist world. For many nationalists, Ian was more than just a rock star, he was a hero, a true hero. He had formed Blood and Honour and held it together like glue for the past six years in the face of fierce opposition from the left and the unlawful antics of the state. In this way, the accident had robbed Blood and Honour of its inspirational and dedicated leader. Writing on 24 September, Steve Sargent penned his tribute to Ian Stuart in the pages of *Putsch*:

Today is one of the darkest days of the struggle. As I write this my eyes are welling with water and a lump is in my throat. A friend and comrade, whose commitment and influence to the cause was unequalled, has left us for Valhalla. Ian Stuart is dead and nothing can express my feelings or that of thousands worldwide...

Ian gave his life to the cause, he never had any misgivings of stardom, he stuck to his guns, and through his music brought together Aryans worldwide. His contribution is immense, his dedication and honest belief in what he was singing about an example to us all. Ian was a legend. My admiration for him puts him up there beside Rockwell and Mathews. We are going to miss the MIGHTY WARRIOR as the song goes:

You've gone with the breeze, but you'll always be there on our minds You've gone with the breeze, you've left a lot of people who loved you You've gone with the breeze, but we'll remember you

Ian will never be replaced, but his music is here and alive and will be an eternal reminder to us all of the great man and inspiration to us in the dark hours. Ian, take your seat at Odin's side and be at ease brother. You will always be remembered and now more than ever we have to win and we will win it for you. HAIL IAN STUART.

Unaware of Ian's death, many supporters assembled at the Red Lion in Heanor on Saturday, 25 September in readiness for the Skrewdriver gig. One of them was Gary Pudsey:

On that Saturday in September, myself and a few other lads travelled down from Bridlington to Heanor as Skrewdriver were playing that night. We walked into the Red Lion in Heanor as normal. As I went to the bar one of the Grimsby lads walked up to me and said Ian had died in a car crash. I looked at him. I didn't believe what I was hearing. I looked over his shoulder and I could see some lads sat down in tears. He said again Ian had died in a car crash. I was totally knocked back by his words. It was the worst news I'd ever received. It didn't sink in at first. More people arrived for the gig. Many did not know what had happened and

it was heartbreaking to see their reaction when told. One lad collapsed. Ian's death in such suspicious circumstances made me more determined than ever. They could never silence our voice or our message and although Ian had gone his army of followers were stronger and more determined than ever. As this chapter in our life closed a new one opened. Enter Combat 18.

That same Saturday, Celtic Warrior and Battle Zone played the Cross Hands pub in Fishponds, Bristol. The concert was dedicated to Ian Stuart and Boo. Paul Burnley of No Remorse read out a statement on behalf of the bands playing, after which 'Suddenly' by Skrewdriver was played. *British Oi!* was angry that a handful of idiots in attendance decided to ruin a minute's silence, adding: 'They were dealt with, where is your respect?' 25

Fanzine British Oi! no. 26, October 1993.

Even though they had lost contact years before, David Webster was left shocked by the news of Ian's untimely death: 'The day I heard he had died, it felt like I had lost a brother. Thinking of him, I don't think of Ian the singer, I think of Ian the guy that liked a laugh. I think of the days in Wayland prison where we were always sure of a laugh when Ian was around. He would think of nicknames for all of us that used to frequent his cell, whilst he read out some of the many of hundreds of letters he received.'

David Webster has now moved on from his past, but it's a past he remains proud of: 'These days I do not do hatred in any way, shape or form. Having children changed my way of thinking no end. I certainly do not think of myself as a Nazi or a racist. I have not touched alcohol for over seven years and steer well clear of any trouble. But I will not and will never deny my past. I will say with much pride it was an honour and a privilege to say I was once a friend of Ian Stuart Donaldson. RIP old friend.'

Blood and Honour quickly produced a special bulletin to announce the death of Ian Stuart. Dated 1 October 1993, the bulletin started:

As you will be aware of by now, on Friday 24th of September we lost the founder of our movement and the man who proudly served as the backbone of our entire scene. The effect this tragic news will have on the Blood and Honour movement is enormous. Ian was an inspiration to us all. If we are to honour the memory of Ian Stuart then we must ensure that his death does not mark the end of our true and just cause, rather it should mark the end of a chapter and the beginning of a new era, the challenge has become harder and the need for a greater strength and unity is more relevant now than ever before.

Tributes poured into *Blood and Honour* from around the world. A selection was printed in the next issue of *Blood and Honour*:26

Blood and Honour no. 16, Spring 1994.

When we heard of Ian's death it was a great shock and tragedy for us all. As with our fallen comrades Violent Storm he will never be forgotten. To Ian Stuart we salute! And while Valhalla awaits, the fight goes on. Rest in peace Ian.

— Billy, Celtic Warriors and the lads from Wales

We will carry on the fight till all of our final days with the spirit of our fallen comrade close to our hearts remembering Ian for his comradeship and loyalty to the White Man's cause, to the end — his honour was true! RIP

— Skullhead/Onward/B & H North East England

One day our people will know the life and music of a man who struggled

tirelessly to save them from racial catastrophe, that day they will hail Ian as the hero that he is. We miss you brother. The Flame will never die! 88

- No Remorse

When we heard the news of Ian's death we were saddened and shocked. There is an empty space in our movement that will never be filled in quite the same way. His loyalty and dedication to the cause was never in doubt, but the most remarkable thing about Ian was his down-to-earth attitude and we can't remember any time when he acted in any other way. Through his music he has united white people all over the world and we're sure that had it not been for Ian, there would not be so many Nationalist bands around today. Our new album and everything we write consequent to it will be dedicated to the memory of Ian Stuart, who was not only our friend, comrade and brother, but also our inspiration, giving us encouragement all the time. Ian showed the world that no amount of suppression can stop Nationalist music being heard. If any man can be considered a modernday hero of our cause, then Ian is that man. His memory will forever be faithfully entwined in our hearts and minds. We promise now to carry on what Ian started until the dreams he had have come true. Thanks Ian.

- Squadron

Speculation about the mysterious circumstances surrounding his death continued to be rife. Some argued that he was murdered by the State. Some even argued that Mossad, the Israeli Secret Service, were responsible. David Webster said of Ian's tragic death:

I do 100% believe that the car he was travelling in had been sabotaged. It was in my view murder. Ian's Blood and Honour following was becoming even bigger than many right-wing parties and splinter groups. Those that despised Ian knew this and were running scared. They saw Ian as a strong influence on many followers' form of thinking, as well as a person that was causing the likes of Anti-Fascist Action and other extreme left-wing movements much worry. Ian's hatred of Jews was plain to see. And we all know what the Jew is capable of! Ask those that dispute the death of Princess Diana! [It was] a big coverup in my opinion.

Cat, who had been involved in the fatal accident, dismissed such speculation: 'We were doing 55 miles an hour and the steering wheel just snapped and we turned over. It was as if someone up above had put their hand in the car and said 'come here.' Ian had lived for National Socialism, and died for it.'27

Nazi Rock Star, page 154.

An inquest was opened into the death of Ian Stuart and Stephen Flint and returned a verdict of accidental death. A local newspaper reported on the inquest under the headline of 'Fascist's car death stays a puzzle':

The Derby inquest heard yesterday that both men were sitting in Mr. Donaldson's ten-year-old VW Polo as another friend, Robert Sherlock, drove them home after a night out in Burton-on-Trent. Mr. Sherlock said that as he pulled into the left-hand lane after overtaking a vehicle, the wheel was 'snapped' from his hand. Mr. Donaldson, who was in the front passenger seat, tried to grab the wheel but they lost control of the car. Mr. Sherlock, of Basford, said: 'We went towards the central reservation when Ian grabbed the wheel. Then we went towards the bank. I didn't see the ditch because it was concealed.' The car spun and flipped over the

10-ft-wide ditch before hitting the opposite bank and rolling back on its wheels.

A police vehicle inspector said an examination revealed that the car's front left shock absorber was leaking and he had also found a nail embedded in the rear right tyre, which had caused a slow puncture. But accident investigator PC Charles Chapman said he could not arrive at a definite conclusion as to what had caused the accident, although the two faults, added to the weight of five men in a small car, were contributory factors. 'All I can say is that, having lost control of the vehicle, it would have been very difficult for the driver to regain it,' he added.

Recording a verdict of accidental death, Derby coroner Peter Ashworth said there was 'no rhyme or reason' about what happened. He added: 'We are still no nearer finding out what caused this tragic accident. All we can say is that because of the car's two defects the car became less easy to control. But there must have been some other factor which contributed to the crash, even if Ian had not grabbed the wheel in a way many others in the same situation would have done.'

If truth be told, the inquest had only added to the mystery surrounding the deaths of Ian Stuart and Stephen Flint. There was no closure for the families. Worse still for the Donaldson family were the media stories about the likelihood of trouble between the Left and the Right at Ian's funeral. To avoid the funeral turning into a media circus, Mr. Donaldson decided to hold a small family funeral and appealed to all and sundry to respect his wishes. 'This should be a quiet funeral with his family and not the scene of a demonstration.'

On 5 October, about 20 close friends and family members attended the funeral of Ian Stuart at Carleton Cemetery, Poulton-le-Fylde, Lancashire. The quiet and simple funeral, 'free from the trappings of Nationalism that had engulfed his life,' passed off peacefully.

Paul L. never got the chance to say goodbye to his friend. He was still residing in prison and was only released one month after Ian's death. The last time he had seen Ian was when he came to visit: 'I was doing time at HMP Morton Hall on the Notts/Lincs border, an open prison which was a result. Aged 17, I had experienced borstal, which I was not keen to repeat. Ian, Cat and a good mate came to visit me. Ian brought me a big carrier bag of fanzines. Thankfully a screw knew Ian from Wayland and so he let me have them. They stayed the full two hours and managed to cheer me up; I had become fed up towards the end of my sentence, especially after 21 days had been added. Ian said they would do a benefit gig for me! He was a real genuine bloke like that.'

Conclusion

British Flying Officer Vivian Rosewarne famously wrote to his mother: 'The universe is so vast and so ageless that the life of one man can only be justified by the measure of his sacrifice.' Ian Stuart was a man who had sacrificed his freedom and his life for his people and for the cause of National Socialism. Like Hitler, 'he showed a way, the only way left to all ruined peoples in history, that of the grim new beginning from the most profound depths through courage, faith, readiness for action, hard work, and devotion to a great, shining common goal.'28

Hans Frank wrote this of Hitler while awaiting execution in 1946 for war crimes.

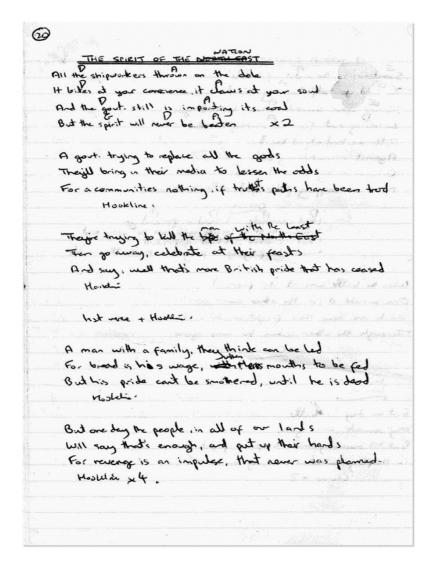
Ian Stuart left behind a remarkable musical legacy, a legacy that so sharply divides opinion: his records were literally played to death or smashed to pieces by his opponents [which has been witnessed by the author]. Almost single-handedly, he had popularised the notion of Rock Against Communism, which had started as a purely

British phenomenon, to a worldwide audience. Along the way he founded Blood and Honour and wrote a number of recordings that gave hope of a better future for nationalists. They inspired many other nationalist bands to form, not always playing a style of music he appreciated. They inspired fellow nationalist activists to continue the fight against the left wing, the traitors in government and the hostile Jewish media. Today, those same recordings continue to give hope and inspire. Mark from Coventry is of the same opinion: 'Some 20 years after his death, our opponents still loathe him as though he was the biggest thorn in their sides to ever grace our cause. In the same way that Elvis Presley, John Lennon and Freddie Mercury are to the unenlightened world with regard to visionary lyricists, Ian Stuart will always live on as the same within the "right-wing"/skinhead cause!'

During his lifetime Ian Stuart was many things to many people: leader, enemy, friend, musician, comrade and lover. Friends remember him for his sense of humour. 'What a laugh we used to have, from the daftest of things, to the worst jokes, but a great laugh,' said Chris Hipkin. Paul L. agrees and recalls: 'We used to drink regularly at the Oak in Burton-on-Trent, which was actually a bikers' pub. Well, one Saturday afternoon, it may have been a gig day, the market was outside. It was a lovely day so we decided to go outside. Because it was market day there were a lot of black kids running about which Ian Stuart shooed away like pigeons!' That is his overriding memory of Ian. Sometimes the laughs were at Ian's expense. Steve Sargent recalls:

The funniest memory of Ian I have is in Kings Cross one Sunday night. A load of us from Barnet had been up Bethnal Green drinking all day and stopped off for the last few at Kings Cross before the last British Rail train left to New Barnet. We went to the skinhead pub (Kings Head?) and Ian was in there with some Italian or French skinheads. One of my mates was a big Irish bloke called John O'Connor. He wasn't a skinhead or political, he was just with us for a drink-up. He thought he was a ladies' man and used to wear a suit with this vile green shirt that had like frills going down the front of it. The foreigners with Ian thought it was funny when they saw him and were saying behind his back he had a shirt like a magician would wear on TV, and it did look like that.

We were all well pissed having been on it all day, and John needed a piss and left us at the bar to head for the toilet. There was a step down where the floor lowered in this pub and John being pissed and unfamiliar with this boozer missed it and went hurtling forward and by sheer chance Ian was coming the other way and John went straight into him and their heads clashed. It was a pure accident but one of the foreigners saw it and shouted to his mates, 'The magician attacks Ian.' Everyone rushes over unsure what's going on. Then there was a bit of a Mexican standoff between us all until Ian calmed it down and explained what had happened and we all pissed ourselves as both of them had these big lumps coming up on their heads. John was nicknamed 'the Magician' by us after that.



Unreleased Ian Stuart song

Funnier still, Ian once told Cat Valesio that he worked as room service at a hotel in Blackpool and he was once called to Cilla Black's room. On knocking on the door, she appeared semi-naked and ushered him into the room and tried to get him into bed!

Other friends remember him as considerate and incredibly down-to-earth. Cat Valesio: 'I'm glad to have known Ian Stuart and considered him a loyal and trusted friend. He was a contradiction in terms really. On the one hand he's painted as this evil and bigoted 'Nazi' thug but the reality was he was a kind, intelligent and gentle person. I laugh looking back at his obsession with the soap operas of the time, *Emmerdale Farm* and *Crossroads*.. He would not answer his door at the Ferndale if they were on!'

Fitz: 'Ian had a great sense of humour. He was just one of the boys. He was not a star and was not thought of in the same way as he is now. He was a genuine good bloke, very shy and unassuming. He liked the women, though, and women would literally

throw themselves at him.'

Above all Ian Stuart was dedicated to his beliefs as Chris Hipkin recalls: 'His fire burnt very hot, whether talking to a bloke in the pub about his political beliefs, making a speech on the stage at a gig, his dedication to our cause shone, a true inspiration forever.' Because of his beliefs he endured many trials and tribulations in his extraordinary life, picking himself up and dusting himself down each and every time as if it had become second nature. That was also the measure of the man. Summing up the thoughts of many, William from West London said of Ian Stuart:

He was an awe-inspiring man. Through the scene I've met so many great people, some physically strong, some mentally. Ian seemed to tick every box. He never let people down and he stuck to his guns no matter what, which is why he has become such a legend and icon to so many people from so many different countries and is still revered today. I have only met one other person from Germany with the same persona and strength as Ian Stuart, someone who can fill any stage on their own and inspire all around them with strength and hope. People like him are one in a million. I feel very lucky and honoured to have known, met and spent time with such a great person.

Remarkably, Ian Stuart left behind a number of unrecorded songs, including 'The Spirit of the Nation,' which may be recorded one day in his memory.29

They include 28 unreleased full songs with lyrics and chords, as well as a further ten part-written songs.

Come the brand new day

After the death of Ian Stuart, Combat 18 stepped in, taking over Blood and Honour. Some bands resisted the influence of Combat 18. They were no match for Combat 18. Two visits from Combat 18, one at his place of work, convinced Alex of Battle Zone that it was time to leave the scene. He ended *Last Chance* fanzine and gave away fanzines and records to the subscribers, who numbered over one hundred. His farewell to the skinhead scene was the release in 1994 of the international *Skinhead Revolt* compilation 7" featuring Straw Dogs, Comando Suicida from Argentina, Mistreat from Finland and Buldok from the Czech Republic.

The uneasy relationship between Paul Burnley and Combat 18 came to a head at the Ian Stuart memorial gig organised by Combat 18 in January 1994. Nigel Brown of No Remorse explains: 'We didn't even play in the end as it was a disaster, Reds and cops everywhere and to top it off Charlie had told Paul we all had to pay to play! We didn't mind playing for free, but being asked to pay was the final straw. None of us in the band agreed to pay. We think too that we were the only band that was asked to pay as Charlie had it in for Paul at the time.'

No Remorse played on, but only abroad, far away from the clutches of Combat 18. Nigel Brown recalls of this time with No Remorse until a customs official ended his dream:

We played Poland, the Czech Republic, Göteborg in Sweden, and Wisconsin in the USA. We played outdoors in Sweden and it was bitterly cold. I thought my fingers were going to fall off when I was playing! It was like playing in the deep freeze. And it only got worse afterwards when Paul and I lost our hosts in Göteborg and ended up sleeping under some cardboard boxes like tramps in the underground car park beneath the block of flats our host was living in. (He had gone to a party and we'd lost him and had no key to get in! It was an

unbelievably long and freezing night.)

We played Wisconsin in October 1994 (where we also recorded *Best of No Remorse*). The concert was organised by George Burdi of Resistance Records. Sadly, after the concert, Nordic Thunder vocalist Joe Rowan was fatally shot at a gas station by a black person. It could easily have been Paul or I had we not declined Joe's offer that night to join their group in going to the party they were all heading to.

Wisconsin was my last gig with No Remorse after I was denied access back into the UK by customs at Heathrow (as I had outstayed my visa and I was carrying political literature with me back from the USA). So the bastards deported me (luckily only to Amsterdam). As I could not live in the UK again it was impossible to jam with the guys anymore. It was not mine or Paul's choice, it was just fate unfortunately. Paul and I kept in touch though, staying good friends, and that's why we got back together again in 1998 to record as No Fear.

Paul Burnley was eventually terrorised out of the movement by a bloated steroid freak and State asset who later went on to usurp the leadership of C18. The BM, who Paul had promoted tirelessly for many years, gave him absolutely no support whatsoever. Eddie Stampton is convinced that the Burnleys were also under pressure from their multi-millionaire parents to drop out or face disinheritance if they didn't. Eddie Stampton: 'It more or less ended for John Burnley when Ian died anyway. I say good luck to them both. At least they have made something of themselves. And I am sure their old beliefs are not too far from the surface. After all, in this game, once you have had your eyes opened, it's nigh on impossible to close them again!'

Better late than never

A number of records and CDs by nationalist skinhead bands were released after 1993 which featured material recorded before the death of Ian Stuart. The most important are:

Skrewdriver — Hail Victory CD

Just as Ian Stuart would have wanted, *Hail Victory*, the last studio album from Skrewdriver, was released by Rock-O-Rama Records in 1994 on subsidiary label ISD Records, not to be confused with the Blood and Honour/Combat 18 label of the same name. With Ian Stuart on vocals, Stigger on guitar, Jon H [Hickson] on bass and Mushy on drums, *Hail Victory* is decent enough with some great moments, but too few to make it the 'stormer' one nationalist magazine would have you believe or 'the best Skrewdriver album ever' according to another. Although thinly produced, this midtempo rock album lacks none of the intent and emotion of previous offerings. The guitar solos are palatable, just, and two of the 12 tracks on offer here are ballads in the vein of 'The Snow Fell' that Ian Stuart so dearly loved.

Turning to the lyrics, some are cleverly crafted, like 'Vampire,' 'House of Treason' and 'Night Trains.' Some are serious, even fatalistic, typified by the moving 'Time to Die.' And some are criminally generic, like 'European Battle Song' and 'We March to Glory.' Again the lyrics are fuelled by a sense of injustice, isolation, betrayal and above all a burning desire to continue fighting for the survival of the White race. Pension plunderer and alleged Israeli superspy Robert Maxwell is the subject of 'Vampire' with such lyrics:

So many lies until the day he died They say he passed on and now your money's gone It was all show and now we all know Yeah, nothing was the truth, lies mirrored his views

He was a vampire, living on another man He was a vampire, living on the blood of our land

European empire, built on lies We don't even know yet, if he acted as a spy He took away the dues of the pensioners he mocked He took away their life's blood and now they're all in hock

And now they say he's dead, but I am not too sure Buried on a mountain, the land must be impure If justice had been done, he'd be buried in the trash 'Stead of living it up on other people's cash

From humble beginnings in Czechoslovakia, [Ian] Robert Maxwell, a Jew, went on to build a publishing empire and become one of Britain's richest men. In November 1991, he was reported missing from his luxury yacht which was cruising off the Canary Islands. Despite his body being later recovered, his death is still shrouded in mystery. Although the official ruling was death by accidental drowning, some commentators have alleged suicide, others that he was murdered. He was buried on the Mount of Olives in Jerusalem and given a funeral befitting a head of state. After his death, it emerged that he had fraudulently misappropriated hundreds of millions of pounds from his companies' pension funds.

'House of Treason,' an unsubtle play on words, exposes the Machiavellian games of politicians who promise to 'always answer truthfully' and work tirelessly to 'get this country out of such a mess' and yet:

Lie, steal and rob you blind. Give money and property to people who shouldn't get it, while you go hungry and homeless. I also declare that I will do my best to bring this once-great nation down to the ground, and make it into some sort of second-rate banana republic. You know, in my position as a voice of the people, ha, ha, I will attempt to pull the wool over the eyes of those who have put me into esteemed position of authority. Haven't you realised yet that my friends and I here in the House of Treason on the banks of the old river, are just treacherous vermin who one day will destroy you all. Fools.

'Mother Europe,' which pledges undying love for Europe and a willingness to fight to the death to defend her, also reawakens the belief in the bond of blood, soil and fate:

> So many martyrs whose blood has drenched the soil So many honest men who on the land have toiled So many warriors whose bones are laid to rest For keeping Europe sacred will be our fateful quest

Full of love and pride for England, the ballad 'Old Albion' poetically captures the very essence of summer, the scent of an English meadow and the sounds of summer harvesting, 'a beauty hard to beat,' and then laments:

Our warriors are slandered and thrown into their jails And kept from their loved ones in dungeons deep and stale They say that self-defence is no offence until the law starts with their lies

They'll send you down for protecting your own, already guilty in their lying eyes

The song then simply asks 'Will we stand and watch them taking our freedom away?' Ian Stuart was not going to stand idly by and watch his freedom, which meant survival. eroded.

'Fools No More' returns to the absurdity and the horrors of trench warfare during the First World War, but accuses the leaders who sent the soldiers into battle of profiteering and hypocrisy:

Millions of men have died in these plans
But it's not always been for the good of their land
Some died for profit and political greed
But it's always the soldiers not the leaders who bleed
With a few brave exceptions most leaders are scum
Who lie to the people whilst they beat on their drums
And they plead to the people to heed national pride
But the leaders they don't have none, we've been taken for a ride

In this way, 'it's always been those with the flags in their hands who have fought and have died out in no man's land.' Like many of the soldiers returning from war, Ian Stuart had nothing but contempt for the leaders of the nation for which they had fought so hard. The leaders had abused their position and power for financial and personal gain. However, Ian Stuart was convinced that never again would the sons of Europe be deceived and slaughtered on the battlefield in the same way because 'we've found out the score.'

'Hail Victory' ends with the ballad 'Night Trains,' originally titled 'Troop Trains,' which pays tribute to the soldiers of the Waffen-SS who fought on 'for good, for all mankind' against 'a foe without a god' [communism] even though 'victory's dreams had now faded,' concluding:

And all they had was their comradeship
And the bitter cold of endless nights
Well so many died in graves of ice
Never again to see their Fatherland
As their blood was spilt so died their dreams
Before the true ideal they took their stand

That ideal was National Socialism.

This album touched many a heart. Some shed a quiet tear, but they could console themselves that Skrewdriver had gone out with a bang rather than a whimper. Interestingly, following Ian Stuart's death, the police raided the studio where *Hail Victory* had been recorded in search of anything else by Skrewdriver. Nothing was found, but the intentions of the State were clear and that was to stop the release of any more Ian Stuart recordings.

Skullhead — 'Victory or Valhalla' 12"

After a long delay, 'Victory or Valhalla' was eventually released by French label Rebelles Européens in 1994 (catalogue number RE 33 43 94). Initially conceived as a full-length album, but released as a five-track 12", 'Victory or Valhalla' remains the

pinnacle of Skullhead's recorded output and yet the insipid front cover artwork does not deliver in quite the same way. Well-produced, the songs rock harder than any of Skullhead's previous work. The guitar solos screech and squeal in the right way. Yes, this is a bona fide classic.

'Victory or Valhalla' is dedicated to the memory of George Purdey, Brian and Darren Shelley, Paul Casey and Jason Oakes. George Purdey, who had hung himself in prison, was a good friend of the band. Lyrically personal, the song titles say it all: 'Victory or Valhalla,' 'Good Times' and 'Wild 'n' Free,' which is about George Purdey. 'Wish the Lads Were Here' is in the same vein, but it was actually written by Red London! 'The Voyage' evokes a pilgrim's quest, a quest undertaken in the name of race and nation:

Through the storm we sailed only to arrive at this destination And what have we gained, as wind blows on in our direction

Looking back on our journey so far the going has been rough Many obstacles in our way, the opposition tough But the voyage continues despite the storm, despite the blinding rain And once again, we will set sail, despite the sorrow and the pain

And once again, we sail on the next tide And our mastiff flies the flag of our pride

Very rare we see calm waters, very rare we get a break But when we do the rewards are true, so we get what we can take Many times we lost the fighting to the demons of the storm As one comrade falls, another rises, another hero born

The voyage is long and will get longer, but we still stand by our laws
And we will set sail to our destination to help our people's cause
Through the darkness and the thunder we sail on for our race
Like our forefathers, who'd sail the waters, till they'd find a resting
place

I said, once again, we sail on the next tide And our mastiff flies the flag of our pride

Arguably, 'The Voyage' symbolically represents the journey story of Skullhead battling against impossible odds. And yet, ironically, the 'good ship' Skullhead had run aground by the time 'Victory or Valhalla' was released. 'Victory or Valhalla' was not to be Skullhead's last hurrah; reformed by Kev Turner in 2002, Skullhead released an album of new material.

Asked how he would like Skullhead to be remembered, Kev Turner replied: 'Skullhead should be remembered as the band who grew up, who eventually, through personal experience, lived and saw through the bollox of racism and hatred. People and personalities, not society's name tags... I try not to glorify those days too much because the negative racist sentiment that we helped create was wrong... end of, but Skullhead was what it was, it happened so...'

Kev Turner is no longer an Odinist and says of this: 'I follow a spiritual path now. I'm a level 2 reiki healer and as I'm writing this I'm due to start my teacher/master's course so I can attune others into reiki. Odinism was (part of) the beginning of the end for my nationalist bullshit ways. Looking at Odinism, the gods are different

personifications of energies that exist within the universe and which exist within each of us. That makes the universe the macrocosm and man the microcosm, which in turn reaches the conclusion that we are all part of the one, different aspects of the same energy. To dislike another soul cos it's packaged differently does not make sense. Also the laws of karma state negative creates negative etc., etc... I see the bigger picture and live the reality of it. Life is now on a totally different level.'

Violent Storm — Celtic Warrior CD

Finished the night before three of the group tragically met their deaths, *Celtic Warrior* was finally released on CD by ISD Records. The line-up was Billy on vocals, Paul Casey on bass, Brian Sheeley on guitar and Darren Sheeley on drums. The CD presents 16 songs of undeniably basic yet catchy Oi, with two songs getting a previous outing: the title track on the split single with Skullhead and 'Stand or Hide' on the *Last Chance* tape. Notably some songs sound better produced than others. The pick of the CD are the opener 'Pure Impact,' 'No Cause' and 'White Eagles of Snowdon.' The lyrical content stays true to race and nation, promoting the virtues of self-sacrifice, courage, determination, belonging and pride, typified by 'Pure Impact':

You must never say die and you must never give in Cos one day people will realise that we're gonna fucking win There will be no surrender and there will be no retreat Cos we are skinheads of pure impact, the commies will never defeat

With the pride in your heart when you're wearing your boots and jeans

And with your short cropped hair you know just what it means

We'll keep on fighting we won't be taken for a ride

'Pure Impact' also confirms that the 'Celtic warriors' of Violent Storm were against the evil of communism. Elsewhere, 'No Cause' angrily denounces the IRA:

We're working-class and proud of it and we will never hide

Picture a soldier in Belfast He's out on patrol but he ain't gonna last Cos up ahead a coward awaits With a bullet in his head, ends his days His friends and his family they're upset But their tears won't bring back the dead

There is no cause worthy of this This is the work of terrorists There is no cause worthy of this Cos this is murder and this is insane

Picture a day in Enniskillen
The IRA bombers there to do the killing
The IRA murderers, IRA scum
Want the right to kill when they should be hung
The IRA bastards, they're to blame
Your Remembrance Day will never be the same

Just before 11 a.m. on Sunday, 8 November 1987, a bomb planted by the IRA

exploded without warning as people gathered at the war memorial in Enniskillen for the annual Remembrance Day service. Eleven people were killed and 63 were injured, nine of them seriously. The IRA would later claim that its target had been parading military personnel but all their victims were civilians who had come to pay their respects to the fallen. This atrocity, arguably one of the worst committed by the IRA during the time of 'The Troubles,' paved the way for peace in Northern Ireland, a peace three members of Violent Storm would not see.

'Armed Forces' examines army life and death in battle, but seems strangely out of place. 'Time Bomb' warns:

This was forced upon us we never had a choice You didn't heed our warning or listen to our voice There's people getting restless there's tension in the air Anger spills over, violence everywhere You're a time bomb who's ready to explode

The cause of this anger and violence is later identified as immigration and multiracial integration. Race is also the subject of 'The Right to Be Proud,' whose first verse complains:

The black man declares he's proud of his race, some say that he should

And when he does everyone claps, they say that they think it's good So why do you try and gag us whenever we do the same? And if there's racial tension how come we get the blame?

The song goes on to attack the education system which teaches that 'queers are normal and race mixing is divine.' 'The Same Inside' urges rival youth cults and football firms to unite in the name of race and nation whereas 'Stand or Hide' returns to the very real threat posed by communism. The CD ends with a rather splendid instrumental titled 'Epitaph.' Overall, *Celtic Warrior* is poignant but not classic. It was later released by Final Conflict with unseen photographs of the band.

Violent Storm wrote a number of other songs, which were not recorded, including 'Hands Off Ulster,' 'Menace to Society' and 'Under Attack.'30

The lyrics to 'Hands Off Ulster' can be found in fanzine *British Oi!* no. 9 and those to 'Menace to Society' and 'Under Attack' in fanzine *Look Ahead* no. 1.

No Remorse — Rare Remorse CD

Released by Midgard in 1999, this CD features a number of rare live and studio recordings by No Remorse, who are described as 'one of the most influential groups to carry the Rock Against Communism banner.' The highlights are an acoustic version of 'When All Others' recorded in September 1993, a demo version of 'Son of Odin' recorded in August 1988 which is drenched in guitar, and a cover version of 'German-British Friendship' recorded at Waterloo in 1992 which makes the listener yearn for the rest of the set to be released. Mention should also be made for all the wrong reasons of the Public Enemy version of 'Aryan Child' which is bad. Nevertheless, this is one CD actually worth the sacrifice of not going out for a pint one Saturday night, well just!

Some eight years after it was recorded, the last album from Lionheart was released on CD as *Don't Come Near Me* by German label B.H. Records. The line-up was Jon Hickson on vocals and guitar, Daz Matthew on lead guitar, Andy Lambert on bass, and Neil Webb on drums. As feared, there is much to dislike about this album. Nothing, but nothing can excuse the lacklustre melodic rock tunes and some of the lyrics, which are in the same vein as the Macc Lads, but just not funny. This makes it a real test of endurance for even the hardiest of souls. Like *A New Beginning*, this album is, quite frankly, an embarassment. For all those concerned, it would have been better that this album had remained securely locked away in the vaults of Rock-O-Rama Records never to see the light of day. With that said, perhaps it's a good thing that this CD is hard to find.

Miscellaneous



Alternative flyer for the concert held on 23 May 1992



Alternative flyer for the concert held on 7 March 1992 with support from Violent Storm



Vintage Skrewdriver 'Warlord' patch

THS Is WAR

WHITE ARYAN RESISTANCE

is an association dedicated to the struggle of WHITE people in North America and worldwide. We are actively involved in changing the corrupt system in Washington, D.C. that has turned its back on WHITE people in this country as well as WHITE people in other nations. Since the rich, White sell-outs have long ago abandoned their less prosperous brothers and sisters, WHITE ARYAN RESISTANCE champions the cause of Whites who are proud and love their race, especially our White youth. We feel our number one enemy now occupies the financial centers of this nation, along with Washington, D.C. itself. The corporations conspire against our people, and ship our means for livelihood to China or other Third World nations, so the corporations make lots of money by paying these people slave wages. Obviously, WHITES who do not feel that their Race is an important factor in the future of this nation would, not be acceptable as associates.

WHITE ARYAN RESISTANCE opposes White abortion. 93% of all the abortions since 1972 have been White. 60 million Whites have been exterminated in a self-induced program of genocide against our race. While it is obvious that women have rights, the right to marder their own children is not acceptable. The economic

pressures that drive men and women to abandon the family must cease.

CHAPTER FOURTEEN WE'RE AN AMERICAN BAND!

Skinheads and skinhead bands in America grew out of the punk and later the hardcore scene. The very first White Power skinhead band was undoubtedly the Bully Boys. The band was formed by Scott Lessig and lead guitarist Rusty Primrose in November 1983 in Orlando, Florida. Scott had become a skinhead at an early age. The band started to gig in early 1984 and quickly gained support and respect from the Orlando underground skinhead/punk scene. In the beginning they were helped by a friend who owned a store that would showcase Sunday hardcore matinees. By 1985 the Bully Boys were playing all the time. That year alone they notched up a dozen gigs just playing around Florida. And yet the band was still not satisfied with this and made the decision to relocate to Los Angeles and try their luck there. Because of their political stance, they were not well received by the Southern California punk scene. Even so they stayed in L.A. for over a year, playing some gigs, before deciding to return to Florida. The original line-up broke up in 1987. Scott moved to Dallas, Texas where Rachel met him, becoming best friends. This is Rachel's story of her upbringing, her life as a skinhead and her pathway to embracing White Power:

I grew up in Tyler, about 90 minutes east of Dallas, Smallish (50k back then), famous for rose-growing and being a hot spot in the East Texas oil boom in the early 20th century. It's more old South, and Tyler is a fairly affluent city. It was still pretty segregated when I was growing up, the only black people I knew were maids and gardeners. I went to Catholic school there (somewhat of an odd thing in the area), so we only had a few (seriously, less than ten) black kids in our school, and their parents were like doctors and college professors and such. I did not have much knowledge of ghetto niggers, although we moved to the country for a couple of years and there were a lot of country niggers out there. My parents were divorced and my dad moved back to Dallas, so although I was familiar with Dallas, I didn't live there all the time and my father was very strict so I never got to go out and run in the streets. I found the Ramones in 1981 on a TV show from Jersey I saw on cable, and scoured every record store I came across for their albums. I fancied myself a punk rocker, but only had what information I could find in the public library to base it off of. I learned about skinheads and Oi music during this time, but there wasn't much skinhead representation in the U.S. at the time. I bought albums that I found in the markdown bin at our local record store, and I was really into the Ramones, the Dead Boys, X, the Clash, the Damned, etc. When I got to Austin I realized that I was seriously misinformed on punk rock, and spent the time I should have been in class learning about punk rock and the scene, ultimately becoming embraced by the Austin punk rock scene and flunking out of school. I met a couple of skinheads, and realized that was what I wanted. To me, skinheads were the '11' of punk rock (Spinal Tap reference). They were the top of the food chain in the scene. Also, some punk rockers called me racist because I wouldn't date out of my race. (Yuck!)

Drugs were rampant back then, we were doing speed, acid, and cocaine (it was the '80s is my only defense). Skinhead in America was a bit different from the UK, I imagine. For example, it was about race for us, not nationalism because we are a raceless nation. Although America was founded by white people, there are no indigenous people (even the Indians came from Asia), so we have no native race and heritage to defend, unlike in the UK. We didn't dress so proper (Ben Shermans were impossible to find over here, only a few shops sold Doc Martens back then, and we just wore cheap bombers from the army-navy store, not Alphas) because we didn't have English fashion in our stores and we were POOR! Docs and jackets were often stolen from someone else (taxing). If you knew someone going to London, you begged, borrowed or stole to give them money to bring you back something, ANYTHING, haha! Over here, I think we were scruffier, more of a gang. The violence was insane, just insane. Skinheads started in the U.S. in NYC, Harley Flanagan was the first one who brought it over and it spread from the NYHC scene through the country. Every skinhead I met in the '80s didn't like blacks, but had the odd Mexican or Jew because they were part of the crew before they were skinheads. It's hard to explain, but it wasn't until around 1987-1988 that skinheads here got serious about racialism. The drugs stopped, the old non-white friends were sent packing.

I moved in with my dad after dropping out of college and was in Dallas in 1987. I met Rusty and Scott from the Bully Boys straight off the bat. We had mutual friends in Austin, and I ended up hanging out with them. Rusty got extradited to Florida so it was pretty much Scott and I until we were brought together with the other white power crew in Dallas. There was also a crew we called the slob skins that were sloppier and grubbier than we were and kept their random non-whites and collected our castoffs. We didn't like each other much, but we were brought together by a girl from CASH (Clark Martell's crew in Chicago) and we all became Confederate Hammerskins. The original CHS crew was about 10–15 people.

Musically, I personally went from old punk to hardcore to Oi to white power rock 'n' roll. The Bully Boys were the first white power band over here, and actually played with mainstream hardcore bands like Agnostic Front. We didn't have great access to skinhead music as English bands were all imports and a Skrewdriver album was \$20 in 1987. We had lots of tapes that we would copy off of a friend's records. Sometimes you would have a fourth-generation tape and it was virtually impossible to hear the music. I remember when one of my friends moved from Austin to Tulsa in 1987 and he told me that some of his new friends were putting together a new band called Midtown Bootboys!

In late 1988, I got the opportunity to go to San Diego, California, when a friend from Austin moved there, and his family invited me to come and stay with them. I stayed out there for about a year. I went to Tom Metzger's meetings. I knew who Tom Metzger was from reading WAR papers (I used to have a big box full of them, but chucked them out about ten years ago after lugging them around forever, wish I still had them!), and my friend had hooked up with the SD WAR skins, so they took me to meetings at Tom Metzger's place up on a mountain northeast of San Diego. I think that is really when I came into my own as a racialist. To me, Tom was a terrific mentor and I learned so much from attending those meetings. I learned an awful lot about being a skinhead and white power while I was there.

I returned to Dallas wearing another crew's patch, and was told that I was

considered a part of the original CHS crew and should never wear another patch. The American government had been preparing a case against some of our members, and it became the first time our government prosecuted skinheads, and the basis of the federal hate crime laws that are now in place. One of the charges was 'conspiracy to violate the civil rights of an unknown black man,' which is just an example of the ridiculous bullshit that the government pulled out of their hat. Our guys got convicted and most sent to federal prison for ten years.

Also of note is that because of the constitutional right to keep and bear arms, elements within the White Power skinhead scene took on a far more militaristic bent than elsewhere, often morphing into 'militia'-like activity, which has yet to be discussed and documented in any great detail for obvious reasons.

Tom Metzger was one of the first to forge real links with skinheads and shape the White Power skinhead scene throughout the '80s. A television repairman by trade, Tom Metzger had had a long career in the extreme right, starting with the John Birch Society, then the Knights of the Ku Klux Klan, then the new Christian Crusade Church and then his own Californian Knights of the Ku Klux Klan. He then tried his hand in the world of politics, running for the House of Representatives, but failed to be elected. He then created the White American Political Association which was followed by White Aryan Resistance (WAR). As well as publishing his *WAR* tabloid five or six times a year, he used emerging technology like community access cable television, bulletin boards and computers to spread his message. He pioneered the use of recorded telephone messages by White nationalist groups.

WAR now regularly featured approving news about skinhead achievements. It published letters and articles from skinheads, advertised skinhead organisations and carried cartoons of neo-nazi skinheads indulging in racial violence. In this way, according to one source, 'Metzger allowed his tabloid to become a forum for skinheads.' Metzger also recognised the importance of music when attempting to draw skinheads into his white power movement. As early as 1983, his tabloid was promoting Skrewdriver and 'Rock Against Communism.' He tried to demonstrate that skinhead music is thoroughly white and attacked the idea that it's tainted with black strains. Tapes of Skrewdriver and the Midtown Bootboys were sold through WAR.

The Midtown Bootboys

Nationalist skinhead band the Midtown Bootboys formed in late summer of 1986 in Tulsa, Oklahoma. The original line-up was Chris Jones on vocals, Tony on guitar, Danny Roush on bass (nicknamed RIP), and Richard on drums. David Hoover replaced Richard on drums. Skrewdriver had a major influence on everyone in the band. Interviewed in 1993, Tony said of Skrewdriver, who influenced his choice of political path:1

Fanzine Blood & Honor #3, 1993.

I first heard Skrewdriver about seven years ago. I was already a young skinhead, but I had no ideology or direction. I had contacted some local Klan groups, etc. but most of their literature was reactionary and without substance. Then I got a copy (of a copy of a copy) of *Blood and Honour* and soon after discovered true National Socialism. The music of Skrewdriver and the message of Ian Stuart inspired me to get off my ass and truly educate myself in my identity, my European heritage and history of my Folk. It was the first exposure I had to a sound, true, Aryan racialist ideology.

In June 1988, the Midtown Bootboys played the first 'Aryan Fest' organised by WAR in Catoosa, Oklahoma. Over one hundred skinheads from around the country turned up to hear the Midtown Bootboys as well as political speeches from Tom Metzger. [Hakenkreuz may also have played.] WAR now sold a demo tape by the Midtown Bootboys called 'Bootboy 88.' The tape was the subject of Tom Metzger's recorded telephone message on 20 September 1988: 'This is a hot tape. They are great! Don't be cheap, let's make sure this red-hot band has some traveling money so they can come visit our Aryan Festivals.' The demo tape was later released on CD as *The Time Has Come* in 1994.

Doc Marten

Meanwhile, Doc Marten formed in New Jersey during the winter of 1984 with Paul Link on drums, Tore on bass and John Devine on guitar and vocals. Tore left the band when he moved to Nevada and in June 1985 Mike was recruited to play bass. They played Oi music which had first come to their attention via a college radio station back in 1981. Paul and John had gone on to play together in a number of hardcore bands but the more they heard of Oi, the more they became convinced that Oi was where it's at! Their sound was inspired by British Oi bands like the 4-Skins, the Cockney Rejects, the Last Resort and the Angelic Upstarts. Such was their reverence of British Oi bands that they covered 'Bad Man' by the Cockney Rejects, 'Wonderful World' by the 4-Skins and 'Police Oppression' by the Angelic Upstarts.

Claude Rains from NYC played bass after they kicked out Mike. However, he quickly grew disenchanted with the long commute from NYC to Point Pleasant, NJ. Also he was a guitar player and not really a bass player, although he was thrilled about the notion of playing bass. Lastly, it was inevitable that he would weave his way into a band from the Lower East Side, already being friends with Youth Defense League. He described it as 'a seamless transition and good fit.'

Doc Marten started to play regularly even though they were a skinhead band playing Oi. They did a lot of parties but they also played with the likes of T.S.O.L., J.F.A., False Prophets, Mental Abuse, Social Decay, Sheer Terror, X-Men and F.O.D. They even played CBGBs in NYC. And, perhaps unfairly, their shows became synonymous with violence. The band blamed the mixed bills and went back to playing parties and rented halls. 'Copping' the label of Nazis did not help their plight either. From 1986, they found themselves 'banned from any official public appearances within the Tri-State Area.' It was a ban they defied, playing the High Tide Café in Ashbury, NJ in September 1986. And then, in late 1987, the ADL stepped in and 'changed the game.' Turning to politics, curiously, singer John Devine stated in one interview that the band did not hold any strong political views.2 Their lyrics were 'more on a social level' as he put it. However, there's no disguising the fact that the band was right-wing, patriotic, and anti-communist. In another interview newcomer Brent Eaton is photographed wearing a White Power T-shirt with spinning swastika, but that statement may not represent the band as a whole.3 The band blamed the government for instigating terrorism, as well as bringing drugs into the U.S. and not dealing with the takers because most are black, which would be seen as 'too racist.' They supported apartheid in South Africa: 'It will never fall; it's stronger than everyone really thinks.' How wrong they were.

Interview with John of Doc Marten, fanzine *Pure Impact Skins #3*. Interview with Doc Marten, fanzine *Last Chance #5*, 1990.



They recorded a demo which featured a number of covers of classic British Oi songs. The demo was sold through Clark Martell's mail order operation Romantic Violence. In 1988, with the help of Ian Stuart, the group secured a three-year deal with German label Rock-O-Rama Records, which was the 'biggest contract ever offered to a U.S. skin band.' The group explained how this deal came about:4 'We were in Germany staying with some 'friends' and we got in touch with Herbert Egoldt. I met Ian Stuart on the phone about one week before we went to Germany and he said he'd speak to him for us and so Herbert offered us a contract, so we signed for three years, came back to the U.S. after the elections and started recording.'

Interview with Doc Marten, fanzine Hammer of Thor #5, 1990.

ROR released their one and only album *One Land to Care For* in 1989 as well as a two-track single through their subsidiary label Street Rock 'N' Roll Records. The line-up on the album was Paul Link on drums, Brent Eaton on rhythm guitar, Stephano Morisi on bass and saxophone, and John Devine on vocals and lead guitar. The album is an odd mix of Oi, rock 'n' roll and rock music, which sounds weak. It was overshadowed by more aggressive, powerful and hard-hitting albums from their contemporaries.

Doc Marten started to record their second album but it remains unreleased, strongly

suggesting it was not finished because the band was no more. Nothing else was ever officially released by Doc Marten. Singer John Devine committed suicide a few years after the album. Brent Eaton went on to play in Aggravated Assault.

Moonstomp

One skinhead band that continues to confuse and divide commentators is Atlanta-based Moonstomp. Some have labelled the bands as nazi and, in contrast, some have defended this band with a 'legit attitude.' Atlanta-based, the band formed in late 1986 or early 1987 'for a bit of fun and to spread Oi! through Atlanta.'5 The line-up was Townsend Sullivan on vocals, Gary on guitar, Allen Sullivan on bass and Dacian on drums. They recorded a four-track demo. No other details are known about the demo.

Interview with Townsend of Moonstomp, fanzine British Oi #8.

Their first ever interview after some seven months together came courtesy of fanzine *British Oi* and the interview is revealing. First off, the interview is accompanied by a band photo and two of the group are wearing Skrewdriver T-shirts, while a third wears the Celtic cross. Secondly, when asked what topics Moonstomp sing about, singer Townsend replied matter-of-factly: 'Moonstomp sing about a vast number of ideas and these include the way skins always get shitty jobs, police oppression, and our pride in our race and nation.' Townsend went on to say that the crowd's favourite song is 'Streets at Night' whose first verse goes:6

Interview with Townsend of Moonstomp, fanzine British Oi #8. However, on the album, the last line is: *Choose to walk or choose to attack*.

Well you're walking down the street
Just had a few beers
Boots and braces, got nothing to fear
Turn around the corner
And there's 25 blacks
Should you walk on or should you turn back?

'Strong Free Nation' starts with: 'Capitol Hill's been overrun by Reds, we'll fight those commie bastards till they're dead.' The song also has the lyrics: 'Cuz the Right wing is the best!' Such evidence places Moonstomp politically on the same page with Doc Marten and yet they managed to continue playing with the help of fellow Atlanta band the Anti-Heroes, whose help they acknowledged, even though 'we always have disagreements as we don't believe in the same politics.' Stranger still, Moonstomp supported two high-profile UK punk bands in Atlanta: the Exploited at the Metroplex in February 1988 and Sham 69 at the Metroplex in October 1988. Moonstomp also played with NYC skinhead band Youth Defense League at the White Dot in Atlanta. [The author does not know the exact date of the show, but it was probably 1988.] Mark Magee, who played with the Glory and Condemned 84, reviewed it for *British Oi*. Parts of the review are of particular interest when it comes to the debate of Moonstomp's politics:7

Fanzine British Oi #12.

A smaller good-looking chap with greased-back hair climbed behind the drums and the so-called bouncers picked up their guitars and started to play the musical tune Moonstomp now open their set with. 'Interesting,' I thought and decided on a closer look. As I got nearer to the stage all the skins and various other

subcultures were taking in the music and were definitely starting to move! After this tuneful intro Townsend, the singer, King Kong with a crop and braces, takes the stage and announces 'White Riot.' CHRIST! Was he giving an introduction or was that the name of the song? The dance floor became a mass of electrified bodies. Townsend ran backwards and forwards throwing his fists to the brilliant rendition of the Clash classic demanding the crowd's attention. The last time I saw something this tight it was glued to the toilet seat! The band continued to reel off brilliant songs for the rest of their set, the best being for me 'Strong Free Nation.' Now wait a minute though, this band are no way nazis or right-wing, just ask Townsend's flatmate Rob cos he's the blackest skinhead I've ever seen. The band also did a few other covers all being excellent renditions like the great Resort (Moonstomp) Bootboys. Well that really tied up their set and I would've loved to sit through the whole occasion again. Well all I can say is that someone (Link Records?) should grab them quick while they're available, as, as far as I am concerned out of all the U.S. bands Moonstomp are top of the scale, and it would be a shame if they went to an inferior label.

Despite the contrasting opinions of the band's politics, which must have reached Link Records, the politically sensitive UK punk label included two of their tracks on the U.S. of Oi compilation LP (1988) and then released their one and only album They Never See (1989). And what a stormer it is! Angry yet melodic music drawing influences from the sound of the early '80s English Oi scene and '80s American hardcore. The two cover versions are adequate enough: 'Head Kicked In' or to give it its full title 'Somebody's Gonna Get Their Head Kicked in Tonight' by Fleetwood Mac and 'Blue Ridge Mountains' or to give it its proper title 'The Trail of the Lonesome Pine.' The highlights are 'Nothing at All,' 'Too Proud to Beg' and 'Stars N Stripes.' The front cover is nothing special, just a photo of the band, but Allen Sullivan's badge on his jacket was changed from a Celtic cross (or a Skrewdriver button depending who you ask) to an 'Oi!' badge.

Ed Wolbank, who later found fame and fortune with Bound For Glory, played with Moonstomp for a short while before they called it a day. Rumour also has it that the Anti-Heroes asked Ed to play for them, but he declined because he was busy with Moonstomp.

CASH and Romantic Violence

Founded by Clark Martell in late 1984, Chicago Area Skinheads or CASH became the first organised White Power skinhead gang in the United States. Clark Martell was a longtime racist. Aged only nine, he joined the National Socialist People's Party but 'quit because they didn't have any women members, and women are vital for ensuring survival of the white race.' In 1979, now aged 19, he was convicted and sentenced to four years in prison for aggravated arson against a Hispanic family in Chicago. However, prison gave him the time to read Hitler's Mein Kampf. Converted, he now described himself as a 'born-again Nazi.' Upon his release in 1983, he joined the Chicago-based American Nazi Party and started to do cartoon work for the party's newsletter, Public Voice. He now recycled himself as a skinhead. One skinhead recalls the first time he met Martell:8 'I was in a bar, and Martell was there, dressed in purple cord flares, a sleeveless, leopard-skin shirt, and a little mohawk. Funny shit! I was a skinhead, and he was passing out white power literature.' He did not stay out of trouble for long and, in September 1984, he was arrested again for painting swastikas on public property in the Chicago suburb of Oak Park. Despite being on parole, he was soon released from custody.

Reported in newspaper Chicago Reader, 23 March 1989.

Martell ran a small mail order White Power operation called Romantic Violence out of two P.O. boxes, one in Blue Island, Illinois, the other in Cicero, Ilinois. He progressed from selling 'Death's Head Muscle' T-shirts to unauthorised Skrewdriver tapes. He would later import and sell Skrewdriver albums. He also promoted homegrown talent, selling compilation tapes with material from the Bully Boys and Doc Marten, another with White Pride, U.S. Chaos and his very own White Power band Final Solution.

Martell had formed Final Solution in early 1985, along with other members of CASH. The band proved short-lived, but managed to play a couple of times in and around Chicago. Flyers were distributed to promote the band. One such flyer, under the heading 'White Power Rockers Unite Against Communism in Chicago,' boasted: 'A new breed of heroes have sprung from the Midwestern soil, brave skinhead patriots ready to fight for race and nation. These talented musicians and courageous warriors have put together white power lyrics with an energetic beat to produce the best American skinhead anthems.'

Martell and his crew also produced a fanzine called *National Socialist Skinhead*:9 **Ibid**.

One well-circulated comic strip from that publication shows a black mugger, dressed like a Zulu warrior, taking a yuppie's wallet: 'Han ova dat wallet honky mutha!' The yuppie complies, and the mugger goes to his next victim, only to discover that it's a gruesome-looking skin; the skin slugs the mugger. In the last frame, the skin's girlfriend says to him, 'Ah, thank you, Randy, just what I always wanted, a grease and blood covered nigger necklace.' *National Socialist Skinhead* often contains references to 'Jewish Communists' and long dissertations on the importance of skinhead women. 'Some of the Chicago Area Skinhead girls,' reads one photo caption: 'These beautiful white girls are working hard to keep the holy white race alive, bringing forth children of good race, excited about getting pregnant and giving life.'

In June 1985, Martell and members of CASH participated in a march sponsored by the American Nazi Party objecting to Chicago's annual Gay and Lesbian Pride Day. This was just the start for Martell the activist. 'He was a magnetic recruiter,' says Chris Picciolini, who was recruited by Martell, adding: 'This is what he was born to do.' In 1986, Martell attended a training camp run for right-wing extremist groups by Robert Miles, former Grand Dragon of the Michigan KKK, and reportedly stated: 'I am a violent person. I love the white race, and if you love something, you're the most vicious person on Earth.' Again and again he would prove he was the most vicious person on Earth. In January 1988 he was arrested again. The *Chicago Reader* reported over one year later:

SKINHEADS

SKINHEADS of AMERICA, like
the dynamic skinheads in Europe,
are working class Aryan Youth.
We oppose the capitalist and the
communist scum that are destroying
our Aryan race. We also realize
that the parasitic Jewish race is
at the heart of our problem, along
with the traitors of our own race,
who willingly do the Jews bidding.





The Chicago and Detroit Area Skinheads at an Autumn Klan rally

SKINHEADS worldwide are warriors. We never run away, back down, or sell out. We despise the traitors, the cowards, the apathetic, and the limp wristed queers. We will fight forever to defend our people and our land. "Our heads are shaved for battle"

SKINHEADS believe in the virtues of hard work. We believe that motherhood is the greatest and most noble position to which any white woman can aspire. We also believe in the family, with a dominant male and a proud female, as the best way to insure proper reproduction of our race.

SKINHEADS are activists. We are at war with the system and the commies. This battle will receive our full attention.



The Chicago Area Skinheads.

Romantic Violence flyer circa 1986

The music of the Skinhead is a most powerfull, hard driving style of Rock N Roll we call "Oi":

Oi is nothing like Punk Rock, Hardcore or Heavy Metal. Oi stands alone in classification with its crisp beat and melodic tune variation.

The system has tried to steal our music and to destroy it, both atta cks have failed. Oi is for warriors and the lyrics of most Oi band are proud racial statements with pledges to oppose the enemy.

Martell has the distinction right now of being accused of no fewer than seven felonies stemming from four different incidents. Three of the incidents involve violence or intimidation against Hispanic women; the fourth, which has kept Martell in jail for a full year on a quarter-million dollars bond, stems from an alleged terrorizing attack on a former follower, a woman, who left his group. According to press accounts, Martell and five of his followers (including his girlfriend, her brother, his girlfriend, and another couple) were accused of breaking into the woman's house, beating her severely, pistol-whipping and macing her, and trashing the place, leaving several swastikas painted on the wall, including one in the woman's blood. So effective was their alleged persuasion that the woman didn't even call police; it was only some months after the attack allegedly occurred (in April 1987) that police, investigating anti-Semitic vandalism on the 49th anniversary of Kristallnacht, heard rumors about it. They tracked the woman down and got her story, and last January the CASH members

were indicted. Martell's friends were all released on bail, but he, as the ringleader, was charged with home invasion, a class X felony under Illinois law. His \$250,000 bond would require a 10 percent cash payment, and this Martell has not yet been able to raise.

In June 1989, Martell was convicted of home invasion, aggravated battery and robbery, and sentenced to 11 years in prison. Many commentators thought this was the end of CASH. How wrong they were! It was the end of one chapter. Another had already begun.

Lockjaw

Punk may have also had its very own bad boys, Portland band Lockjaw, who have often been accused as white power racists. In 1982 Lockjaw self-released the *Shock Value* EP single, a prime slice of edgy hardcore punk, but it featured songs 'Nazi Dentist' and 'Go Back' jointly written by guitarist Del Murry and bass player Eric Couch:

Fuck you — Go to hell
When I'm on the bus
Fucking gook that you can't trust
On her back was a brat
Fucking slopehead ate my cat
Walking down the street today
Kill boat people in my way
Go back to Vietnam

The record review of *Shock Value* in *Maximum Rock n Roll* #3 stated 'Unfortunately the lyrics are really stupid, being sexist, violence-prone and despite their protestations, racist as hell.' Rumour has it that local record shops smashed their copies of the single. Guitarist Del Murry later argued that 'Go Back' was done 'in the Meatmen vein but everyone thought we were racist for it and we said fuck it and played up on it. We liked being hated. We liked fighting, drinking and gun play... After *Dead Friends* came out [drummer] Rob quit the band and we found Garret and Jeremy. Me and Garret were Skinheads and the bad boy rep got bigger and that's when we said "Drink hard kick and beat and thrash there is nothing we like more than to kick some rocker's ass."

Released in 1983, *Dead Friends* has one or two shocking moments, like the lyrics to 'She's a Slut' which are written by Del Murry, but there's no hint of racism. Interestingly, the lyric sheet states: 'Fuck off Maximum R&R.' This may have been in response to their damning review of *Shock Value*, but the band was also pissed about a Portland scene report in *Maximum Rock n Roll* written by Courtney Love where she called them a 'Nazi band.'

Vocalist Tony Arcudi would later admit that Dell 'was or seemed to be' right-wing conservative, excusing most of what he did as a means to 'shock people and get attention for the band.' There's absolutely nothing wrong with such shock tactics, but they have to be considered and measured. Arguably, 'Go Back' is not considered or measured. In fact, it reinforces the notion that they were dumbass young kids trying to shock. However, for many in the punk and hardcore community, the fact that Del Murry had a swastika on his guitar and used to go down to L.A. and hang out with the WAR skins cannot be dismissed so readily.

Labeled 'Portland's most hated band,' Lockjaw continued to play on, but shows became increasingly few and far between. The band broke up in 1987 (if not earlier). The reasons are not known, but one commentator believes that the band could no longer

get shows because of their skinhead following and secondly the band was politically divided and at war.

In conclusion, there is much to be considered, but on the face of it Lockjaw was not a Nazi band openly preaching a White Power and nationalist socialist message in the same way as Skrewdriver (or some of the American WP skinhead bands that followed). However, question marks still remain about the actions of one or two of its band members.

There is one possible final twist in the tale. In November 1988, an Ethiopian immigrant was beaten to death by three White Power skins in Portland. Well, one former member of the band was heard bragging about giving the three skinheads a pep talk before the incident. This may just be a case of tasteless bravado or perhaps something much more sinister.

Arresting Officers

1987 saw the birth of three new nationalist skinhead bands in Philadelphia who changed everything. The most important and outspoken was Arresting Officers. After dispensing with the services of their original bass player, the line-up became Paul Hawthorne on vocals, Ron B and Bob Belcher on guitar, Bill M on bass and Brian Haughton on drums. They decided to start the first pro-White skinhead band because they were fed up with 'all the jew commies and anarchists, upper-class suburban punk scum who ran the local underground music scene' and they wanted to put 'the voice of the white working class to Oi music.' 10 They cited their musical influences as Skrewdriver, Last Resort, Infa Riot, Cockney Rejects, Cock Sparrer, Combat 84, the Business and many other early '80s Oi bands. All band members of Arresting Officers were white nationalist skinheads or national socialist skinheads. They realised the enormity of the task before them:11

Interview with Brian of the Arresting Officers, fanzine *Pride of the North #4*.

Ibid.

Well as for life in our city (and much of the East Coast) we are surrounded by the enemy, especially in Philly where whites are the minority. We see threats from Marxists and militant Jews, the corruption of our government, the decline of our neighborhoods from the influx of non-white immigrants, the evils of drugs and the treason of our people by the growth of race mixing. As racial warriors we take pride in our culture and stand up for Aryan survival, the precious gift of our Nordic blood will not perish. The life of the stormtrooper skinhead is not an easy one, but with our faith we stand determined.

The band recorded an eight-track demo which was well-received. The following year (although its release may have been delayed to February 1989) Rock-O-Rama Records released their debut album called *Patriotic Voice* which made an impact, not so much musically, definitely lyrically. The opening track, 'The Evil Has Landed,' attacks the 'invasion of our country by illegal aliens':

They don't fly the flag or speak the language They take our jobs and they don't pay taxes It's an act of war when they cross the border So pledge allegiance or be deported

The evil has landed we gotta fight back, the border patrol will take

care of that

The evil has landed we gotta fight back, close the border to the immigrant attack

They set up shop and sell their drugs and their murder Or they stand in line to have welfare serve them They don't join the nation, they try to divide her They take from the pockets of their only providers

They storm the cities and bring the poverty disease And blame the nation not the land from where they came It's not give and take, they're taking over It's time for the White man to stand

Parasites hold the country hostage With Affirmative Action they know they've got us We built the Nation that they wanna take away They undermine the culture of the home of the brave

The catchy 'Get the Reds Out' deals with the 'haven for Marxism in Nicaragua and how we want to smash Communism in our hemisphere.' Nearer to home, 'Falling to Bits' bemoans the decline of Philly 'due to drug dealing and crime-infested ghettos,' as well as 'lenient sentences for pushers and other scum.' 'Disorderly Conduct' captures the unbridled insanity of a night out as 30 drunken Philly Boot Boys make their way to a party. 'Disarm Never' remembers that 'a cry from the left was all it took to lose the Vietnam War' and rejects the Reds' argument for complete disarmament. '13 Stars and Stripes' recounts, as the band put it, 'our pride in the glorious birth of our homeland.'

The next vinyl outing from the Arresting Officers was the three tracks on the *No Surrender! Volume 3* comp LP released in 1989 (RRR #86). All three songs are uptempo, well-played and well-produced Oi classics. 'The Hammer and the Raven' celebrates the Norsemen, Odin and the Runes. 'Stop Red Action' rages against the terrorist ideals of the Reds who want to bring down their country:

You tread on Old Glory, but you'll never tread on me The only place you can exist is in democracy And if you flew subversive flags in your Red homeland You'd disappear into a cell and never be seen again

Red Action, Red Action, the writings on the wall Red Action, Red Action, you're headed for a fall

You'd give away my home to the homeless if you could You side with all the traitors and the enemies of good But a skinhead lives to save his land from the communists at hand We're proud to wear the flag and the world should understand

That same year, the Arresting Officers also contributed 'Deserve to Die' and 'Changing of the Guard' to the *Spirit of Oi! American Style* compilation LP on Oi!Core Records. Both songs had previously appeared on their debut album.

One year later, Rock-O-Rama Records released the Arresting Officers' second and final album entitled *Land and Heritage* (RRR #91). By now Sean had replaced Bill on bass. The final cover may not have been the one the band wanted.12 This album is a disappointment for many reasons. It only features nine songs and it feels as though the

album was stripped of three songs to fill out the compilation LP. Admittedly the songs are better produced and fuller than those on the first album, but now they seem measured, even safe. The pick of the album is the up-tempo rock-tinged 'Victory in Our Time' and 'Your Money or Your Life' which is reminiscent of Martin Cross' best work. Once again the lyrics are flag-waving, militaristic, anti-communist, anti-leftist, anti-capitalist and anti-gay. Some deserve special mention. The last verse to 'Defend Us in Battle' states:

According to fanzine *Hammer of Thor #3*, 'West German record company Rock-O-Rama has been forced into bowing to the forces of censorship. "Nazi" symbols will no longer be acceptable as illustrations on record covers. The first victim of this new "morality" has been the American skinhead band The Arresting Officers. They intended to include Odinist rune stones on the cover of their new LP *Land & Heritage*. ROR had to say no.'

Father Coughlin was a glimmer of great White hope when he proclaimed

That the banker and the Bolshevik must be driven from our land The sun will rise and three sevens will mean perfection for our home And we'll put fire to subversive lies and the books that don't belong

Father Coughlin, or Charles Edward Coughlin, was a humble Roman Catholic priest who became an increasingly outspoken radio host whose audience numbered tens of million at his peak in the early 1930s. Venturing from religion to politics, he started to attack Communism and criticize 'the capitalists in America whose greed had made Communist ideology attractive to many Americans.' After the election in 1936, he became a sympathetic supporter of the fascist policies of Hitler and Mussolini as an antidote to communism. He blamed Jewish bankers for the Russian Revolution and cited that an 'international conspiracy of Jewish bankers' caused the Great Depression. His attacks against Communism and the Jewish people would continue for many years until he was taken off the air in 1939. The Arresting Officers dedicated this album to 'the works of Rev. Charles Coughlin...'

'Your Money or Your Life' also exposes the antics of the international Jewish banker. 'Victory in Our Time' weighs in with the lines: Look at Ben Franklin two hundred years ago/Warned us of the semites and their evil power goals. This refers to the so-called Frankin Prophecy, an anti-Jewish speech attributed to American statesman Benjamin Franklin, arguing for the expulsion of the Jews from the nascent United States because of the great danger they pose. The Prophecy describes Jews as 'vampires who cannot live among themselves and must live among Christians and others who do not belong to their race.' The Jews are accused of depressing the 'moral level' of the lands they have settled and of attempting to strangle nations financially, citing Portugal and Spain. The Prophecy continues:

If they are not expelled from the United States by the Constitution within less than one hundred years, they will stream into this country in such numbers that they will rule and destroy us and change our form of Government for which we Americans shed our blood and sacrificed our life, property and personal freedom. If the Jews are not excluded within two hundred years, our children will be working in the field to feed Jews while they remain in the counting houses, gleefully rubbing their hands.

I warn you, gentlemen, if you do not exclude the Jews forever, your children and your children's children will curse you in their graves. Their ideas are not those of Americans, even when they lived among us for ten generations. The leopard cannot change his spots. The Jews are a danger to this land, and if they are allowed to enter, they will imperil our institutions. They should be excluded by the Constitution.

The Prophecy has been exposed as a forgery, but many within right-wing circles still embrace it as the genuine article.

The Arresting Officers remember the victims of the attacks on the American embassies in Tehran and Tripoli in 1979 and call for revenge in 'Terrorist Bombs.' Not all of the songs are political, though. There's the knockabout 'Another Blackout' about having a good time and getting blind drunk again. And 'She's a Warrior' about a skinhead girl proud of her race and her country who is prepared to fight her corner. Truly 'The Red White and Blue is her design'!

The band broke up that same year. Gigs had been few and far between, the best were with the Uprise, also from Philly. The Arresting Officers are still held in high regard and many cite their records as the blueprint for all subsequent nationalist American skinhead releases.

The second of the two nationalist skinhead bands formed in Philadelphia in 1987 was New Glory. The original line-up of the band was Fran Sherlock on vocals, Todd Forkin on guitar, Tom Sullivan on bass and Rob Daly on drums. Rob had served time in the Uprise. Tom was replaced by Matt Andrews on bass, who had also served time in the Uprise. Musically New Glory was influenced by the likes of Condemned 84, Skrewdriver, Brutal Attack, the Last Resort and American band U.S. Chaos. As for politics, the band was nationalist, anti-communist and pro-white. Asked if he considered New Glory a white power band, Fran replied:

We are White Nationalists. Subsequently, we hold our beliefs of white power for white people. The Aryan people must forge their own destiny, free from the rule of an alien occupational government that serves no representation to the white American masses.

The band recorded a demo, which they mailed to Rock-O-Rama Records. Herbert of ROR liked the demo, contacted the band and offered them a record deal. The band signed a 'two-year contract with the label'. The 'first born' was the *Backlash* LP, which was originally titled *From the Ashes*, with a rather splendid full-colour cover of a skinhead carrying the Stars and Stripes in one hand and a torch in the other. New Glory play spirited Oi but manage to avoid sounding formulaic evidenced by the clapping hands in 'Red, White and Blue,' and the unexpected acoustic guitar in 'Loyal and Brave.' This really is something different! The lyrics are not as outspoken as, say, the Arresting Officers. None are overtly racist. Rather, there's a lot of praise for the white power skinhead movement and patriotism. 'We the People' was explained as 'about today's struggle for the true America, not the leftist-infiltrated nightmare the U.S. is quickly becoming.'13 The best song is undoubtedly 'Sarge' about a decorated war veteran who finds himself homeless and ridiculed after the end of his service:

Interview with Fran of New Glory, fanzine British Oi #11, 1988.

They used to call him Sargeant now he's living on the street A medal for his honor but no food for him to eat Time is getting tighter, hope is growing slim We all know what he did for us and what did we do for him?

The Sargeant led his regiment through an Asian hell He'd seen his share of heroes, the stories he could tell Once he was respected, an expert with his gun But that was then, this is now, today he's called a bum!

The well-to-do look down on him, they turn away and laugh But they don't know still in his pocket is a soldier's photograph And when they laugh he rolls his sleeve for all the rich to see A broken man's last tattered pride, his tattoo U.S.M.C.!

American Oi band the Anti-Heroes used one verse of 'Sarge' in the intro of their song 'Murder One.' All things considered, New Glory was relatively satisfied with the album.

For a nationalist band, New Glory managed to play regularly. They supported the Uprise a few times. Gigs became more difficult after they lost their drummer, but the drummer of Elite Terror was drafted in for live work.

New Glory hoped to record a live LP and then a second studio LP, but these plans came to nothing. They did contribute two new tracks with a new sound to the *Gods of War volume 3* compilation LP, 'Afghanistan' and 'New Era.' What a shame they sound so horrible. The guitar solos screech uncontrollably and overwhelm. Furthermore, both songs seem to fade out prematurely. The only redeeming feature is the vocals but they are not enough to vindicate the appearance of these substandard songs, a sad legacy for such a promising band. Of real surprise, however, are the lyrics of 'New Era' which embrace the Third Way:

Conservative criminals they are the reason We are the victims of economic treason They have their reason, their reason is greed It's their blood money and it's us who bleed

We see the dollar signs in their eyes The rich get richer while the nation dies Now the U.S. people begin to realize Monopolies kill free enterprise

Standing on the edge of a new era We are working for a new day A nation's pride, a people's vision Our only future a true third way

The third band out of Philadelphia was United Noise who formed in November 1987. The band's name is unusual but they felt it suited them because they played a combination of Oi and rock 'n' roll. The line-up was Steve Spagnola on vocals, Gavin Perry on guitar, Sam B. on bass. The drummer's name is not known. At the start of 1989 the band changed name to Elite Terror when they added two new members. Garret Kress joined on lead guitar and Rob D. became the new drummer. Rob D. had previously played in the Uprise and also drummed for New Glory. Most of their songs were about the skinhead way of life, white nationalism and other issues of concern. United Noise recorded a five-song demo tape. However, when the band changed name, they also changed the name of the demo tape and sold it with the same songs under the name of Elite Terror. The band was pleased with the demo and the reaction to it: 'It took a long time to put it out. The engineer we had was great. The people who have

heard it seem to like it. I've got letters from people who've bought it and they seem to like it.'

The band desperately wanted to get signed by Rock-O-Rama Records. Their wish came true when ROR released their one and only album called *Flame of Pride* in 1990. The cartoon-like cover of a skinhead slaying a dragon in the middle of a street is warning enough not to buy this album because only disappointment awaits you inside! Only nine songs are on offer here and one of them is an instrumental. The vocals are nondescript and mediocre. The songs lack energy and impact, making them quite forgettable. The lyrics are political, though not as hard-hitting as their contemporaries. 'Working Class Man' is about as extreme as it gets:

Get up in the morning and out of bed Your gears are turning but you wish you were dead And if you're feeling funny you won't have a job And half your money goes to ZOG

Immigrants are coming to make their stay But it's the working class that will have to pay Equal opportunity will work for us all But affirmative action must take its fall

Searching for our future, but there's a doubt Feels like torture so you have to shout Being a minority is your only chance But freedom for all is such a sham

Like in Europe, skinheads in America were also proud of their working-class heritage, which they saw as under attack from immigration and affirmative action. 'Elite Terror' talks of the appearance of 'a new breed,' 'fighting for the truth,' who will 'give our race a proud new start.' Undoubtedly, skinheads are this new breed. 'Flame of Pride' flies the red, white and blue of the Stars and Stripes high. 'Fall of This Nation' and 'Justice Is Dead' require no explanation. The other lyrics are indecipherable, but it's no great loss. There's mention of the reds a couple of times. This band was anticommunist.

Overall, this is not a great album, which might explain why some 25 years after its release that this is one of the easier ROR releases in their extensive back catalogue to pick up and why it also continues to command an affordable price, unlike the Arresting Officers. The price of an item is not always a sure sign of quality, but it's a good indicator! ROR also released a single through Street Rock N Roll, featuring songs 'Elite Terror' and 'Flame of Pride.' [The author does not know if these two songs are the album versions.] The band promptly disappeared without a trace. Was it out of embarrassment?

Youngblood

The first rumblings of skinhead nationalism could also be heard on the West Coast. The Bootboys formed in Southern California in late '87. The band went through many line-up changes, leaving vocalist Lee Stewart as the only original band member.

The band recorded and released a demo the following year with eight songs: 'Blitzkrieg,' 'Survival of the Streets,' 'Soldier Boy,' 'Richard Cory,' 'Skinhead Pride,' 'Fight for Your Right,' 'Violence in Our Minds' by the Last Resort, and 'American Heritage.' 'Richard Cory' is a narrative poem by Edwin Robinson about a rich man,

who is admired and envied by those around him, and yet he unexpectedly takes his own life.

That same year, the Bootboys appeared on the *U.S. of Oi* compilation LP released by UK punk label Link Records. The line-up was Lee Stewart on vocals, Hans Molnar on guitar, Doug Fatone on bass and Eric Davenport on drums. Their contribution was 'American Heritage' and 'Richard Cory.' Eric Owens joined on bass. He had played previously in the California Oi band Lion's Pride who had a Filipino drummer. Eric Owens was a self-proclaimed Nationalist Socialist, which he described as an 'ideology for the preservation and expansion of the White Race.'14 Like many people in the movement, Skrewdriver had led him down the path to National Socialism:15

Interview with Eric Owens, fanzine *Blood and Honor #5*, 1994. Ibid.

Well of course, I thought this country was crazy, and I thought it was self-destructing, and I thought there had to be some kind of order brought to the whole mess. Initially I had come into contact with the John Birch Society. I was looking for a way to make a difference, to correct the mess, I wasn't ready to take the big leap because I felt that, 'Oh there are still some nice Blacks, and some nice Mexicans, Asians, etc.' It didn't take me long to realise that the right wing was going nowhere. Their rhetoric about the 'Communist threat' to democracy was meaningless to a youth growing up in the multi-racial mess they were talking about defending. Through the underground Punk scene, I had discovered Oi! music, which in turn led to Skrewdriver. I heard it and I liked it! It seemed to have a more intelligent message. It promoted violence, and the working class. The message was stronger than the Punk rock music, which promoted anarchy and pacifism, neither of which work when you get out into the real world. Oi! music was saying 'Fight for what you believe in!' So I gravitated towards it.

Plans to record an album entitled Brighter Tomorrow never came to fruition.

The band later changed their name to Youngblood (or Young Blood) and came out as a National Socialist band. Youngblood recorded an album for Rock-O-Rama Records called *Final War* which was released in 1989. The band listed on the album was Lee Stewart on vocals, Dave Van Voorhis and Hans Molnar on guitar, Eric Owens on bass and Chris Bewick on bass (which was the same line-up for the Bootboys at the time of the interview with *Blood and Honour* in late 1988 or early 1989). The band's sound on the album is raw, even a bit amateurish, but powerful and surprisingly tuneful at times. The vocals are shouted. The choruses are chanted. This is Oi strongly reminiscent of early Brutal Attack with the occasional guitar solo. Think 'Stronger Than Before' and 'As the Drum Beats.' The streetwise lyrics are not of the same stature, though. Some are horribly clichéd like 'Skinhead Pride,' 'Skinhead Rebel,' 'Fight for Your Right' and 'Working Class.' The jingolistic 'Frontline' honours those who served and died in Vietnam, Iran and Lebanon and brands as traitors the anti-Vietnam War protestors with long hair waving their red flags. The chorus proudly and defiantly boasts:

We want to win this time we send our boys to the frontline
We want to win this time we're not going to stand at the back of the
line

The slower-paced, brooding 'The Storm' foresees a rising storm which will make the reds pay for all their actions and their words. Once again the chorus proudly and defiantly boasts: The world is full of contrasts and so is this album, but the 'good' outweighs 'the bad and the ugly'! The highlights are 'Working Class,' 'Frontline' and 'Skinhead Rebel.' If the band had stayed together it would have been interesting to see what might have been. This album has become one of the harder records on ROR to find. It was later rereleased on CD. ROR also included Youngblood on *No Surrender! Volume 3* released soon after their album. The compilation LP features two lively numbers, 'Blitzkrieg' and 'Terrorism,' which unfortunately struggle to compete against the two preceding offerings from Skrewdriver. 'Blitzkrieg' is foot-stomping, fist-pumping Oi, sounding more Brutal Attack than ever, whereas 'Terrorism' is more hardcore with a short guitar solo. Never was a lyric sheet more needed, though. After the band broke up, Eric Owens decided to record as a solo artist playing folk music with a National Socialist message.

Famously, in November 1987, the Anti-Defamation League (ADL), a Jewish organisation, published a special report on the upsurge of Skinhead and Nationalist Youth movements in the U.S. The six-page report, which lists the names of skinhead groups and their associations, was alarmed that more and more young White kids were being drawn to nationalism and to a 'type of hard-driving rock music called "white power" music.' The report added 'the lyrics of skinhead or "white power" bands promote White Nationalism in a form that young people like and understand.' Doc Marten was the only U.S. band to be mentioned in the report who now found themselves banned from playing anywhere in the U.S. The band complained: 'Well now we don't even bother with playing in the U.S. It's too much of a bother, great country [though]. We can't even play in our hometown. It's amazing what freedom of speech really means these days!' They would not play again for two years.

The Allegiance

In mid-April 1988, the Allegiance from Columbia, Pennsylvania reformed with a new agenda to play nationalist rock 'n' roll. The band was a three-piece with Dave Stallings on vocals and guitars, Brian Carlson on bass and Joe Gerlitzki on drums, who also produced fanzine *Boots Brigade*. All three of them had previously played in other bands. Joe remarked: 'I played in a band called Warrior's Pride, but I left as the other members started getting into drugs. Dave and Brian were also in a few other street punk-type bands, but that was a long time ago.' They considered adding a second guitarist, but decided not to because they were happy with this three-piece line-up. Asked about their band name, Joe replied:16

Interview with Joe of the Allegiance, fanzine British Oi #12.

The Allegiance was the best way to sum up the band in a couple of words. We are loyal to our great country, and we pledge full allegiance to the flag that represents our land. We have a song about this and it's called 'Old Glory.' This song is basically how we feel as patriots and nationalists.

Their musical influences came from the likes of Skrewdriver, Condemned 84, Brutal Attack, No Remorse, 4-Skins, the Last Resort, Skullhead, Indecent Exposure and old Sham 69. Sadly they did not sound as original or hard-hitting as their influences. Proud of their race and nation, they wrote songs about 'things that working-class people can relate to.' Things moved quickly for the Allegiance. They recorded two demo tapes in 1988. The first was called 'New Noise' with seven tracks, which sounded weak and

thin, the second 'Is This Justice?' again with seven tracks, featuring the Arresting Officers on backing vocals. Herbert of Rock-O-Rama Records really liked their second demo and wanted to press it onto vinyl. He offered the band a record contract and they duly signed on the dotted line. And yet their first vinyl exposure was on the Oi!Core Records compilation album called *The Spirit of Oi!... American Style*. Two albums on Rock-O-Rama Records followed in quick succession, *Rough Justice* (RRR #80) and *Don't Bother Me* (RRR #84), which had a tentative working title of 'We Pledge Allegiance.' So Herbert got his way with the second demo which was remixed and repackaged as their debut release *Rough Justice*.

The release of two albums is a worthwhile achievement for any band; alas, there's not that much to celebrate. The songs are dull and boring. Rough Justice is the better of the two albums, but that is not saying much. The covers are remarkably uninspired too. The lyrics are mostly lightweight and even the more serious ones lack real bite. And yet curiously the band was much more outspoken when it came to talking about what they sang about and their songs. Joe said in one interview:17 'Some of our songs are against the death penalty, junkies, the liberal treatment of the AIDS problem, homosexual faggot scum, etc....' Similarly, in a second interview:18 'We sing about a lot of different subjects like social issues, pride, nationalism, beer, the skinhead way of life in America and our hate for the liberals and communists.' In a third interview Joe stated:19 'We are not race haters, but we believe in race separation to solve the racial problems of this country.' More specifically, the title track of the first album Rough Justice was about 'our hate for judges, lawyers, politicians etc... It is also about how we want to see rapists, muggers and murderers get what they deserve... DEATH!' Some of the new songs which all appeared on the second album Don't Bother Me were described as follows:

Interview with Joe of the Allegiance, fanzine *Welsh Leak #*6. Interview with Joe of the Allegiance, fanzine *Last Chance*. Interview with Joe of the Allegiance, fanzine *British Oi #12*.

'America for Sale,' this is about how the U.S. is slowly being brought up by foreign big business and our tax dollars are really nothing more than welfare for the politicians. 'Under My Skin' is a song all about tattoos. 'Power and Glory' tells the story of our utter hate for the red scum communist rodents in our country. 'Rise Above' is another song dealing with corporate America. 'It Won't Work' is about how total unity in our society will never work. Racial unity just will never work. And this song is our feelings on those that think it will.

'Rise Above' was written by Joe who felt it had a good message people could relate to:20 "Rise Above" is about how the working class in America is being shut out. It's either filthy rich or dirt-poor poverty. As soon as we put the boot into foreign big businesses then we will really have a working class in the USA. I'm sick of American plants and factories being moved to Japan and the Japs buying my land, a good example of a Capitalist society, eh? The rich get richer and the poor get poorer.' It was one of his favourites.

Interview with Joe of the Allegiance, fanzine *Unity #2*.

Once again the anger, injustice and pride of a skinhead singing for race and nation are just not conveyed in the lyrics and vocal delivery. This is one more reason why there really are better albums to spend your dollars on! The Allegiance hoped to do a mini-tour of the East coast with their 'close mates' in the Arresting Officers, but it came to nothing. The band broke up after the release of their second album.

Hakenkreuz

In late 1987 or early 1988, a new nationalist band started in Detroit, Michigan. They were called Hakenkreuz, certainly a name to conjure with, but in actual fact it's the German name for the symbol of the swastika used by the Nazi Party in Germany and later by the Third Reich, making it a bold opening statement for a band. Then again Hakenkreuz was no ordinary band. They did not hide their politics. They were proud of what they were and that was a national socialist white power band. As a political band, they wanted to mix politics and music 'as people can listen, enjoy and at the same time get our strong message of N.S. White Power.' The band was influenced by the likes of Skrewdriver, Brutal Attack, No Remorse, the Glory, Vengeance, Skullhead, White Noise [Australian RAC band], AC/DC, the Who and Lynyrd Skynryd.

Hakenkreuz went through a number of damaging line-up changes, but one constant band member was vocalist Shawn Suggs. They played Oi and recorded an eight-song demo. There was talk of an album deal, but nothing ever materialised. Their songs described the problems the white race faced and a need to battle for white honour, white heritage and the destiny of the white race to reign supreme:21

Interview with Hakenkreuz, fanzine British Oi #13.

Our songs are about our problems over here, all the immigrants, the Zionists, commies and any other scum. We also sing about our love for our land, our brothers and sisters etc.... Our songs are 'White Knights,' 'New Order,' 'Now is the Time', 'Fight for the Flag,' 'On the Rise' and 'Traitors Beware.'

Also of interest is the band's closing comments at the end of one fanzine interview: 'Cheers also to all other skinhead bands who fight for the cause. Thanks to the branches of Hammer Skins everywhere (Northern, Western, Confederate), and all skins that are true. Thanks to the prisoners of war, Clark Martell, Holin Lange, Sean Tearant, Dean McKee and everyone who's in jail or given their lives to the cause. Thanks to our idols, especially Robert J. Mathews, Rudolf Hess and George L. Rockwell. Keep the faith, HAIL THE ORDER!'

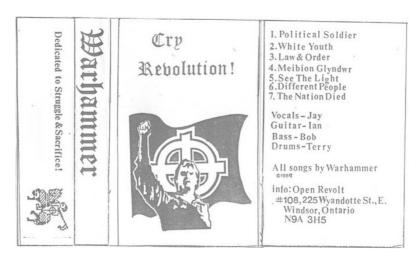
Despite their choice of name, Hakenkreuz managed to play live a few times. The first time was in Detroit with a speed metal band. The second time was in Muskegon where they headlined and were supported by a punk band. The third time was in Detroit in their singer's house. The group would claim Z.O.G. prevented them from playing the WAR-organised 'Aryan Woodstock' in March 1989.

Hakenkreuz broke up before they released anything on vinyl. Vocalist Shawn Suggs went on to form Max Resist and the Hooligans, who were just as outspoken as Hakenkreuz.

Canada Arise — Warhammer

In January 1989, Warhammer formed in Canada just for fun but soon became more serious. After losing their first bass player due to personal reasons, the line-up consisted of Jay on vocals, Ian on guitar, Bob on bass and Terry on drums. Politically, all were members of the Canadian Social Movement which was the sister movement to the British National Front and believed that 'the Third Way is the best way.' Their songs were overtly political as Jay explained: 'We sing about the decaying state of the nation and other White Nations around the world. We also sing about the solutions to the problems that cause this decay like crime and drugs. We are to get White people everywhere to see the light and join the cause of National Revolution.'22

Interview with Jay and Terry, fanzine *Unity* #3.



Warhammer released the 'Political Soldier' demo with seven tracks in 1989. The demo is also called 'Cry Revolution.' Musically, this is not a good listen. In fact, it's instantly forgettable. The band was not ready to record together, not even a demo. It would have helped if they had learnt how to play their instruments first! The vocals are shouted. Not all of the lyrics can be heard. To keep society strong, 'Law & Order' advocates the return of capital punishment: Murderers and rapists should all have to die/Tighten up the noose, string them up high. One of the more interesting song titles is 'Meibion Glyndwr,' a Welsh nationalist group responsible for fire-bombing Englishowned holiday homes between 1979 and 1993. The campaign of resistance had started in protest at the growing trend of wealthy English people buying rural holiday homes, making it difficult for local people to buy one property, thereby destroying Welsh culture and language.

Besides the demo, Warhammer had a number of other songs: 'No Pride' about the 'scum that sell and do drugs'; 'Segregation Now' which the band believed was the only solution to the problems that faced Canada.

Warhammer did not stay active as a band for long.

Aryan Woodstock 1989

After the 'success' of the 'Aryan Fest' the year before, WAR and the American Front organised a two-day 'Aryan Woodstock' rock concert on a site in Napa County, California, which had been specially leased for the occasion. The concert was planned for the weekend of 4–5 March and would feature live performances from the Midtown Bootboys, Hammerhead and Hakenkreuz. The event became a leading local news story after Metzger claimed it would attract as many as two thousand people.

Napa County officials sought to ban the neo-Nazi gathering by invoking a 1971 ordinance requiring a county permit for public outdoor rock concerts. The judge issued a restraining order prohibiting the concert because organizers had failed to obtain a permit required by county ordinance, but allowed a public gathering, rejecting the county's argument that the assembly would be a public nuisance and saying it 'demonstrated no clear and present danger to the public.' Heick, the San Francisco head of the American Front who represented the concert organizers in court, said: 'We can sing. We just can't play instruments.' In light of the ruling he now down-dialled attendance estimates from two thousand to two hundred.

No more than one hundred white radicals and skinheads actually showed up, where they were met by police and protestors picketing along the roadside into the area. The rain-lashed event proved a miserable experience for those that attended. Tom Metzger spoke to the assembled mass, bragging that 'we, the Aryan movement' had defeated ZOG simply by holding the event. Not forgetting the presence of the skinheads, he added that they had 'helped him show that the Jew Police were afraid of the greater Aryan movement. He concluded with the words 'the final solution is White revolution.' Arno Michaels of the band Hammerhead remembers the festival quite differently:23

Arno Michaelis, book My Life After Hate, page 166.

My one foray out that way was in 1989 for a white power music festival called 'Aryan Woodstock.' My band Hammerhead was supposed to play, and we rolled round-trip from Chicago to San Francisco on a Tom Metzger-financed Greyhound ride, along with a small entourage who had managed to scrape up the \$99 each to join us. We ended up having 16 skinheads on a 52-hour-each-way bus ride. Once we got out to Napa, the local government leveraged an ordinance loophole that barred us from playing music, though we were still allowed to gather. In true Aryan Warrior fashion, the only reasonable course of action was to get royally shitfaced and commence beating the hell out of the hotel rooms and each other. The debacle is known to this day by racists and otherwise as 'Aryan Woodflop.'

After the festival, Tom Metzger satirized the police and judicial actions in *WAR* as a means of turning defeat into victory for true believers. *WAR* managing editor Wyatt Kaldenburg, one of the security guards for the event, claimed in *WAR*: 'The great lesson learned from our first Aryan Woodstock is that Rock 'n' Roll is the way to go. Our enemies have taught this by the way they over-reacted. Anything that scares the creeps this bad has to be good.' Many had already learnt this lesson and learnt it well. Music is a particularly useful propaganda medium for achieving the white revolution.

Bound For Glory

In late March 1989, Bound For Glory formed in the St. Paul area of Minneapolis. B.F.G. became one of the best-known and most respected American white power bands. Guitarist Ed said of forming B.F.G.: 'We formed due to the need for a white racialist viewpoint to counter the anti-white elements of punk rock, new wave and worst of all rap music.'24 Moreover, Ed again: 'We felt that there weren't many bands in the U.S. singing from a racial point of view and we set out to spread our music to the white working-class man of today.'25

Interview with Ed of B.F.G., fanzine *British Oi #* 19. Interview with Ed of B.F.G., fanzine *Hammer of Thor #*5, 1990.

The original line-up was Eric Banks on vocals, Sean M on guitar, Ed Wolbank on guitar and bass, and Dan H on drums. It was this line-up that recorded the 'Hear My War Cry' 1989 demo with songs 'Red, White and Blue,' 'Hear My Battle Cry,' 'Solitary Warrior,' 'Off the Cross' and 'Capital Punishment Now!' British fanzine *Hammer of Thor* belatedly reviewed the demo and liked what it heard:

This tape reflects the sound of an early line-up of the band. While the lyrics are strong, stirring nationalist wisdom the music is more in the Oi!core style, a point somewhere between Vengeance and Agnostic Front. If you like your music fast, yet deep then this is the tape for you. My favourite tracks are 'Hear My War Cry,'

which is an open challenge to the evil drug barons, and 'Off the Cross' which is a disturbing subtle look at the oppressed world of the white and proud skinhead. Not too bad at all...

Eric Banks was replaced by Joel on vocals. On 29 May 1989, Bound For Glory with new singer Joel and Hakenkreuz played the Oklahoma Festival organised by White Aryan Resistance (WAR). The Festival was held on the property of Joe Grego, the Midwest WAR organizer.

Bound For Glory signed a record deal with Rock-O-Rama Records and the following year, with the help of Scott from War Cry on bass, recorded their debut album called *Warriors Glory* which featured versions of all five tracks on the demo. The splendid front cover artwork depicts Hermann's triumphant procession after an alliance of Germanic tribes defeated three Roman legions in the battle of Teutoburg Forest in the fall of 9 A.D. Hermann was the chieftain of the Germanic Cherusci. The victory ended Roman expansion into Northern Europe. Asked about the image on the front cover, Ed of B.F.G. replied:26

Interview with Ed of B.F.G., fanzine Final Conflict #2.

The title song, as well as the LP title, is 'Warrior's Glory' and the song deals with the unmerciful ways of the warriors of the past. The cover Viking is Hermann. He united the German tribes to defeat the Romans who at the time were spreading their perverted, mongrelised tyranny across Europe. And it was a final victory for Hermann to save his land and people from the invaders. The final battle took place in the Teutoburg forest. On the LP, the second half of the song 'Warrior's Glory' deals with the new defenders, the ones who must smash those trying to kill our folk, and those new warriors are the skinheads! *There will never be an end to our story/We'll carry on the faith of the Warrior's Glory*

Elsewhere Ed again describes Hermann as a 'Germanic Viking that united all the Germanic tribes.' As such Hermann was not a Viking and he only managed to unite five of the 50 Germanic tribes at the time.

For the most part, the music is intense, basic, mid-paced hardcore punk. The album sounds patchy in places. Guitarist Ed felt the album was okay. It is. He explained: 'We could've done a few songs better though. My old amp was giving me problems in the studio and I felt due to this a couple of songs have a shitty guitar sound. A couple of the songs on the LP were written two days before studio time so it was a bit rushed.'

The basic lyrics deal with booting baldies,27 white brothers behind bars, capital punishment for drug dealers destroying White Youth, racial pride, love of country and the restoration of the white race. The band was just as proud of its European background and heritage, more so Ed Wolbank who was of Austro-Croatian blood. The band was anti-federal government and recognised the negative impact that America and its ideas of a new world order was having in Europe.

'Baldie' was a slang term for anti-racist skinheads, but it was originally a direct reference to the anti-racist skinhead gang from Minneapolis who called themselves 'the baldies' (which itself was a reference to the bald multi-racial leather-jacket-wearing gang from the late '70s film *The Wanderers*).

Carl, who was Dan's brother, joined on bass soon after. Ed would play second guitar on the *War Cry* LP, but shortly after its recording, the band broke up and the LP, which was due to be released by French label Rebelles Européens, was shelved.

1989 saw the release of the influential Spirit of Oi! American Style compilation LP

on Oi!Core Records out of Morrisville, PA, run by Sandy Guzikowski. The album features some of the best up-and-coming skinhead bands America had to offer: New Glory, Mad Hatters, Immoral Discipline, the Allegiance, Forced Reality, Arresting Officers, the Uprise and Best Defense. Most were local. A few, as already discussed, were nationalist. The cover is glorious. There are two distinct pressings of this album: the first has a grey border on the front cover and comes with two inserts, the second has a white border and no inserts, which might even be a bootleg. Rock-O-Rama Records helped with European distribution. The tracks by New Glory, Arresting Officers and the Allegiance are not new. 'American & Proud' by Best Defense is the surprise package of the album. If ever 'The Star-Spangled Banner' was in need of a fitting replacement then look no further than this anthem, which says it all with such lyrics: We must fight for this land/Gotta fight to keep it free/Cos we love this land of ours/It belongs to you and me. The fight is against the Reds, the liberals and 'faggots' who Best Defence view as traitors.

Best Defense formed in Pennsylvania around 1987 with Greg Olsen on vocals, Tom Walkinshaw on lead guitar, Dave Baier on rhythm guitar, Shawn Moyer on bass and Jim Rogers on drums. They recorded a demo in 1988 which thanked 'everyone else who believes in honor, equality, courage, loyalty, freedom and America!' This was followed by a second demo of nine tracks called 'Six Gun Justice,' which was due to be released on vinyl by British label Oi! Records, but ultimately came to nothing. The band soldiered on, but broke up without a vinyl release to call its own. [This was rectified years later.] The band was patriotic and nationalist, but that's as far as it went politically.

Youth Defense League

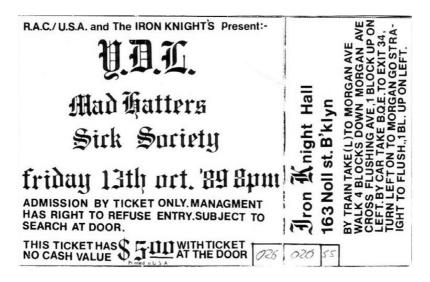
New York skinhead band Youth Defense League [YDL] caused a stir when they appeared on the New York City Hardcore The Way It Is compilation LP released by Revelation Records. Not only did they present themselves as 'Rock Against Communism,' but they thanked Skrewdriver and Brutal Attack. In this way, YDL stood out like the proverbial sore thumb because many of the other bands on this compilation were straight edge and played hardcore, not Oi. YDL recorded two tracks for this New York compilation, but only one was used. Their contribution, 'Blue Pride,' was dedicated to 'working-class youth everywhere.' Formed in December 1986, YDL was committed to spreading the word of patriotism. Years later, when interviewed by Blood & Honour magazine, the band was presented with a great opportunity to speak candidly about politics. Asked 'do you see yourself as a nationalist band,' vocalist Nick replied: 'We are definitely a pro-American, Nationalist, [and] anti-Communist band.' That was it. Their political influences ranged from the U.S. constitution and the founding fathers of America to David Duke's National Association for the Advancement of White People. Yes, they were also White pride, not White Power and definitely not National Socialist. For Nick, Nazism was defeated in 1945 and should remain dead and buried. This definitely did not make YDL on the same page as, say, the Arresting Officers or Skrewdriver for that, even though Ian Stuart and Nick were good friends.

YDL released the 'Skins for Skins' demo in 1986 and the 'Skinheads '88' demo in 1988. Their musical influences were Skrewdriver, Brutal Attack, Combat 84, Last Resort, Agnostic Front and early American hardcore acts like Negative Approach, D.Y.S. and Iron Cross. They played regularly in and around New York supporting fellow New York skinhead band Warzone and often performed a cover version of 'Voice of Britain' by Skrewdriver.

On Friday, 13 October 1989, Youth Defense League hosted and played the first officially sanctioned RAC USA show at Iron Knights Hall, Brooklyn, New York. The

show was approved of, endorsed and encouraged by Ian Stuart. This came about by virtue of the close personal friendship between English Nick and Ian Stuart. The Mad Hatters and Sick Society supported.

In December 1989, Youth Defense League played with Doc Marten at Iron Knights Hall again. This was the first time Doc Marten had played in the U.S. for two years. According to Doc Marten, 'we blew all the bands there away!' Self-praise indeed.28 Youth Defense League may have played a second concert with Doc Marten on 5 July. Venue and year are unknown.



The following year, Oi!Core Records released the YDL 'American Pride' single with three tracks recorded: 'Youth of America,' 'Skinheads '88' and 'Turncoat.' The front cover, which features an American flag with the Statue of Liberty, celebrates once again the red-white-and-blue patriotism of YDL. The back cover depicts a figure tagged as 'Eastern Europe' ball and chain shackled to the hammer and sickle. These boys, who were proud of their land, heritage and way of life, hated communism as well! 'Youth of America' pledges loyalty to their homeland, praises the forefathers who 'carved a great country' and then calls upon the youth of today to 'start the struggle' to 'rid our country of alien greed' and 'lead our peoples to new glories.' The song ends with 'Live free or die.' 'Skinheads '88' describes the growing problems this subculture faces and warns: 'We will soon unleash our rage.' Although the song was written in 1988, the use of the number 88 could be interpreted in quite a different way. Then again the song had previously appeared on the compilation album *The U.S. of Oi* released by Link Records, who would have rejected its inclusion if they had any doubts about its political message. 'Turncoat' recounts the story of Harry Webb, a former Korean War prisoner who was battling to recover his U.S. citizenship. According to the New York Times of November 1986:

The America of the 1950s branded Cpl. Harold H. Webb of the Army a traitor, labeled him an informer and gave him a dishonorable discharge from the military when he refused to return to the United States from a prisoner-of-war camp after the Korean War. Now Mr. Webb wants to come home. Mr. Webb is one of the 21 American prisoners of war who chose to stay with the Chinese nearly 33 years

ago. And the State Department says he is not a United States citizen anymore. State Department officials said they could not discuss Mr. Webb's case because of Federal privacy laws.

YDL did not approve of his return, arguing that he gave up the right to come home when he decided to stay behind and marry a communist wife. Overall, this is a great single. It has everything you could ever want from a nationalist skinhead band from that moment in time! YDL recorded new material shortly after the release of the single but it was not released until much later. The story goes that it was supposed to come out on Roger Miret of Agnostic Front's label. By the time that material was released the moment, their moment had passed.

Another New York City band to thank Ian Stuart was the Cro-Mags on their 1989 album *Best Wishes* released by Profile Records. One person recalls that when he saw them on that tour in 1989 there was such an outrage that the local San Fernando Valley SHARP chapter protested outside the concert.

RAHOWA

In May 1990, across the border in Toronto, Canada, skinheads George Hawthorne (real name George Burdi), Dan Armstrong and John formed RAHOWA, an acronym for Racial Holy War. They were all members of the Church of the Creator, which Dan Armstrong described as a 'religion dedicated to the survival, expansion and advancement of the white race based on the eternal laws of nature, history, logic and common sense.' The motto of the Church of the Creator, which originated in the States, was RAHOWA. Line-up changes followed: Dan moved to Wisconsin where he formed White Power band Centurion and Jon moved to Latvia.

George Burdi remains a colourful and controversial character. Born in 1970, he was raised by loving Christian parents, becoming an altar boy. He was a popular and academically gifted high school student who only turned to racism at age 18 to gain approval from his girlfriend's father because 'he thought he was in love with his daughter.' He explained: 'Her father was really focused on World War II. He thought the Allies were unfair to Germany and that the Holocaust was wartime propaganda... Racial literature isn't too far from Holocaust revisionist history, and eventually I came across it.' White Power by George Lincoln Rockwell, which he read in a day, shook the hell out of him:

I didn't start hating people right away; I was more looking for meaning in life. And here was this heroic challenge, in which my blood was calling me to rise up and save my people from destruction. That kind of epic theme really appealed to me... When you're young, you think you understand everything, and you want to share what you're thinking and get feedback. But I would bring up race and people would threaten me and call me a Nazi. They said that I wasn't allowed to think this, or that only bad people think this. I wanted an explanation. People would say six million died in the Holocaust. I'd say, 30 million died under Stalin, but it's okay to be a communist. I had an argument for everything, but no one would listen to me or discuss it. It just galvanized my will. It's funny, at the same moment that I was starting to read *White Power*, one of my black friends loaned me a tape of [black nationalist Louis] Farrakhan speaking. I thought it was great! Here's this guy doing the same thing as Rockwell. He's looking after his people and promoting separation of the races, because higher culture [supposedly] is produced through homogenous nations.

He went to college where he was introduced to the teachings of the Church of the Creator. He was turned off by *The White Man's Bible* by COTC founder Ben Klassen, but could not stop thinking about it: 'It said Jews and every other race look after their own interests first and foremost, and that it should be your responsibility as a young white person to promote your race first and foremost. Klassen was arguing that white people are the creators of civilization; that's why it's called the Church of the Creator.' He became a member of the COTC and produced the newspaper *Racial Loyalty*. To spread the message of his holy creed and Creativity, he started RAHOWA. He would later acknowledge that concerns over immigration, multiculturalism, unemployment and the environment were all strong drawing cards.

RAHOWA started to play live. The first was at a Robert J. Mathews rally. Reverend Dan Armstrong recalls:29 'We were the only band and we played after some speeches, it was good but there wasn't that many people as they all came for the speeches and then left, strange but true.' The next concert was a New Year's Eve bash with Cross and Stormfront. Reverend Dan Armstrong again: 'There was quite a large crowd and there

seemed to be no problems, that one was in Montréal, Quebec. It was great to see that the language barrier didn't get in the way of racial unity.' RAHOWA then played Ottawa with Stormfront on 20 April 1991, the date of Adolf Hitler's 102nd birthday. It was not that well attended.

Interview with Rev. Dan Armstrong of RAHOWA, fanzine *Last Chance* #10.

In July 1990, Bound For Glory opened for No Remorse at the Oklahoma Aryan Fest organised by White Aryan Resistance (WAR). The band regarded this gig as one of their worst, if not the worst: 'We had lost our drummer one week previous to the gig and so we had a fill-in drummer who had never heard us before. We had one hour to teach him about six songs, he did okay but it wasn't the real BFG on stage.'

Chris, who was with the Springfield, Missouri skinhead crew, worked security at both Aryan Fest '89 and '90. Years later, he would reflect:

One thing I will say concerning the Aryan Fests back then, although it may just be personal nostalgia, but it really seemed to be the Golden Age of U.S. WP Skinheads: all of the bands, the roots of trans-city skinhead networking, organizing, and also the unity and establishing ties with the Old Guard racialist groups. The Feds must have seen it in the same light because the heat became extremely intense on many attendees after AF '90. Many of us in the Midwest saw the OKC bombing and subsequent Fed harassment as orchestrated specifically to quash the movement before it got too out of hand. Admittedly it proved successful for them, as many of us dropped off the map and went underground, but we're still out there. Now we look like bikers, truck drivers, etc. But YOU CAN'T KILL AN IDEAL.

Truer words have never been spoken. Skinheads and skinhead gangs were attracting more and more attention from various government agencies. The *Tulsa World* of 26 December 1990 reported:

Daniel Roush enjoys being a skinhead, has drawn cartoons for *Oklahoma Separatist* magazine and has been its 'Racist of the Month,' but he will not run from charges he violated minorities' rights, friends and family say. U.S. District Judge Thomas Brett will decide whether to release Roush on bail to the custody of his attorney, Kainor Carson. The hearing appealing Roush's detention concluded Monday. Officials say 'skinheads' are young people with shaved heads who incite racial violence. Roush and five others were indicted in October on civil rights violations, accused of attacking minorities and their friends with baseball bats, steel-toed boots and explosives in Tulsa parks and bars from July 1988 to August 1989. Trial is set for Jan. 22 [1991].

Roush, 21, testified he would not run away if granted bail. 'I have no reason to run,' he said. 'I'm pretty certain I won't be found guilty, so I have nothing to run from.' When asked about being named 'Racist of the Month' by *Oklahoma Separatist*, he said he 'laughed about it. I got a lot of joking around about it — it was all right.' He agreed that lyrics he wrote for his band, the Midtown Bootboys, included the lines 'throw a boot party for left-wing commie scum' and 'we find a drunken nigger and beat him black and blue.'

Dennis W. Mahon, Ku Klux Klan Imperial Dragon, testified Monday he has known Roush since 1986, having been introduced to him by Joe Grego, a White Aryan Resistance organizer. Grego and Roush were arrested in 1989 on misdemeanor weapons charges in Lewisburg, Tenn., while en route to an Aryan

Nations march, police said. Mahon said Roush is not a KKK member, and he is the 'most honorable, nonviolent, decent young man I've ever met in my life.' Roush 'is a pro-Aryan person. He loves his skinhead lifestyle and he loves to play music,' Mahon testified. 'I think he'd prefer not to live around them (minorities), but I don't think he'd hurt them.'

Mahon said Roush and his band performed at Aryan Fest, a 'festival for you to be able to tell a racial joke without worrying about somebody cracking you in the head.' A recent issue of *The White Beret*, a KKK newsletter edited by Mahon, says the 'Tulsa area White Knights have sold guns and equipment and gotten loans' for money to hire Roush's attorney. The newsletter said Roush and the others 'allegedly rolled a couple of white queers outside a nightclub' and the government 'has 35 Judases lined up to testify against our Aryan Warriors.' The newsletter urges other KKK members to donate to Roush's defense 'instead of spending money on "Christmas" and making the Jew merchants richer.'

At the trial David Hoover, the drummer of the Midtown Bootboys, appeared as a Federal witness. Danny Roush and Chris, the vocalist of the Midtown Bootboys, were both convicted and spent almost four years locked up.

That same summer, Rival formed in Detroit, MI when Pat left Almighty Lumberjacks of Death and decided to form a skinhead Oi band with his friend Sean, who had played bass for a short time with the Unclean. Skinner was recruited on vocals and Kenny on drums. Eventually after about seven gigs Pat and Sean decided to get a new singer because they felt they were in a rut. Jim from the Rogues offered his services so they gave him a try. When Bill from the Rogues heard this he offered to play second guitar and was taken on. The band worked well, but then Ken left the band due to personal reasons. Jim, the singer, now took on the added responsibility of drums.

When asked why the name Rival, Bill explained:30 'We decided on the name Rival because of the way skins are viewed by the general media, as enemies or opponents. It's a sort of sarcastic play of the term, actually you could say the opposite is true, as far as the white public is concerned.' He added: 'When Bill and Jim joined we were gonna change the name of the band to the Works because our style changed. We heard "the Works" is a slang term for smack (the drug) and so because of that we stuck with Rival.'

Interview with Bill of Rival, fanzine British Oi #25.

Musically, Rival was influenced by early British Oi and punk from the late '70s and early '80s. They were not as politically outspoken as some bands but they supported all movements that supported the interests of the white race, including WAR and the KKK. None of the band was affiliated with one particular group or party, although they were members and associates of local Detroit Skinhead gang, the West Side Bootboys.

Rival recorded six tracks which Force Majeure Records out of Detroit was going to release until Rock-O-Rama Records stepped in. Rock-O-Rama Records approached Force Majeure and the band and offered to release their debut LP. A deal was made with ROR for it to be released as a joint effort. So the band recorded six more songs and sent them off to ROR. In the meantime Force Majeure released a cassette version of the album with a ROR logo as well to 'get the material flowing at least locally.' The vinyl version was eventually released some ten months after the cassette was released. And was it worth the wait? The cover is what you would come to expect from ROR at that moment in time, dull and boring. Rival play up-tempo Oi with some inspired guitar licks. The album is well-produced, giving it an edge. Curiously, for a self-confessed right-wing and white power band, the lyrics are subdued, prompting one reviewer to write 'Not a hell of a lot of extreme stuff.' However, a surprising shout of 'Sieg Heil'

near the end of 'Smash' might suggest otherwise. Most of the songs deal with social issues, everyday life and skinhead pride. Bill once explained a few songs as follows:31 Ibid. 'Put Up a Fence' does not appear on 'We Got the Right.'

'Put Up a Fence' a song about the illegal mud immigration into our country everyday, '1991' is about the zionist-controlled media and their efforts to brainwash the average American, 'Dead and Buried' is about Detroit and about how fucked up it is, 'We Got the Right' is basically a skinhead pride anthem.

Beyond that, 'Loser' is anti-drugs. 'Kick in the Head' is a very short tale of lies, deceit, treachery and ultimately violent revenge:

Get out of my life. You give me nothing but hell! A stab in the back I don't wish you well!

I'll kick you in the head!
I'll kick you till you're dead!

Cheated and lied. You never said the truth! Turn on your friends, it's only self-abuse!

Yes, the lyrics are nothing new and not that special, but are easy to remember and sing well after four or five beers! The cover, the music and the lyrics all make for a solid debut album, but hints that Rival have much more to offer. Original vinyl copies of this album can still be found for a very reasonable price. Rival recorded a second album for Rock-O-Rama Records which the band hoped would be out by 1993. It was not. [The album *The True Will Survive* was eventually released on CD by B.H. Records in 1994. B.H. Records is believed to be a subsidiary of Rock-O-Rama Records. Rival also recorded a third album called *Take it Back* which B.H. Records released on CD.] After Rival, vocalist Skinner later formed Retaliation '91 and later still Nationalist Rebellion.

1990 also brought forth many other skinhead and nationalist bands, including Aggravated Assault from Atlantic City and the Detroit-based Max Resist and the Hooligans. Aggravated Assault was named as such because everybody in the band had been charged with 'Aggravated Assault.' Brent Eaton who played guitar was not new to the challenges of playing in a nationalist band, having 'served time' with Doc Marten. Lead singer Sean Suggs said of forming Max Resist and the Hooligans and the rather unusual band name:32

Interview with Sean of Max Resist, fanzine British Oi #35, 1995.

We first started jamming together in late '90 in a town just north of Detroit. I had already been in a band (Hakenkreuz) and wanted to try again. It wasn't easy finding people to play in a band that was gonna sing about Skinhead White Power and the like, but eventually we made it happen. At first we had no name. We had been together for six months and felt we may be ready to play a show, so we started to think of a name. We talked about other band's names and after a few laughs, Maximum Resistance came up, which we shortened. It sounded like a person's name and we liked the idea that our band could have a name of a fake person that also means 'a great effort to overcome evil in our time'... We added the Hooligans as a joke, you know like Peter and the Test Tube Babies or Herman and the Hermits, but that's starting to become too long and old, so from now it's just gonna be Max Resist.

Max Resist was influenced by old British Oi bands like Blitz, the Last Resort and the 4-Skins, but also by new homegrown bands like Rival, the Rogues and BFG, as well as Skrewdriver and Ian Stuart, who was described in one interview as 'our greatest inspiration.'33

Ibid.

White American Youth

In January 1991, White American Youth or WAY formed in the Chicago area of Illinois 'as there was a need for a N.S. band in our area.' WAY was picked as a band name because 'it's exactly what we are' explained the band. The song 'White American Youth' stated:

We're the warriors of the streets
With shaven heads and boots on our feet
We stand tall like a stone wall
Against all evil we won't fall
Streets and homes are never safe
Because there are niggers committing rape
WAY's our name
White Power we follow
We're the White American Youth of tomorrow

The band was Christian Picciolini on vocals, Derek on guitar, 'Davey' on bass and Tom on drums. The four of them were former classmates and their average age was 17. Besides Chris, none of the other three were skinheads or neo-Nazis. The guitarist was a long-haired heavy metal kid. With that said, all were 'White Power sympathizers.'

In a recent interview, lead singer Chris explained how his world changed after a chance meeting with Clark Martell, the founder of the Chicago Area Skinheads (CASH), America's first organized white power/neo-Nazi skinhead crew:34

Interview with Chris by Jamie Ludwig, *Noisey* blog, November 2014.

I listened to a ton of punk and skateboard music when I was a kid, before I joined the [racist] skinheads. Even when I joined at 14 and I got into Skrewdriver, I didn't know anything about politics or race. I was smoking a joint in the alley and like something out of the movie, Clark and Carmine (which isn't his real name) rolled up. Clark grabbed the joint out of my mouth and said, "Don't you know that's what the capitalists want you to do to keep you docile?" I had no idea what a capitalist was or even what "docile" meant, but I was enamored by the lifestyle and the fashion and the music, and just the way people would move to the other side of the street when they walked down the street. For somebody looking for an identity and a place to belong, it was really attractive. Clark, who was much older than I was, was one of the first adults outside of my family to really show me he cared about me enough to tell me to not do something without just saying, "That's wrong. Stop doing it." He backed it up with a reason. It was the first time an adult used his authority not in a generic way.

At first, I didn't really understand or care about the politics. The music was really exciting because it was like punk rock, but it was different. It was easy to fall into. Not a whole lot of people in the world were doing it, right? Clark Martell was the first American White Power Skinhead. Blue Island had the first

American White Power Skinhead crew. So, I fell into it across the alley from where I was growing up. It was partly wrong place, wrong time, but it was partly because Carmine was someone I really looked up to and emulated. He was older and he was a family friend. If it was good enough for him it was good enough for me. It spiralled really quickly.

After the arrest of Clark, he became the unlikely leader of the infamous Chicago Area Skinheads (CASH). He was aged 15. He enjoyed the intoxication he had from this position of power. He started to recruit more and more kids and a point came where almost every kid in Blue Island was either a racist or non-racist skinhead. Life was very different to the world he once knew:35

Ibid.

I definitely created this very, very small bubble that I had to live in. I wouldn't eat in places where food was prepared by minorities. It was so ridiculous and stupid it didn't make any sense. There were a lot of skinheads in Chicago, both racist and anti-racist. Blue Island was known as the epicenter for racist skinheads but we had friends all over. We noticed the anti-racist skinhead scene started to grow, too, possibly as a direct result of what we were doing. So there was a lot of conflict. When we left Blue Island, we had to be careful, but we were pretty aware of it.

One day Chris came up with the idea of making music as a way to 'get kids to come to shows, get kids to buy records, [and] get kids to become skinheads.' It was Chris who got the band together, it was Chris who found a place for the band to practice and it was Chris who wrote all of the lyrics. Chris convinced the rest of the band that the fastest way to get noticed was through playing skinhead music. And so White American Youth, his band, played a mix of White Power, Oi and rock music, influenced by the likes of Skrewdriver, No Remorse, Condemned 84 and the Last Resort. Lyrically, they sung 'about the problems of immigrants and zionists occupying our country, in our case America.'36

Interview with WAY, fanzine British Oi #18.

WAY recorded a demo of six songs during a band rehearsal. The very next morning, vocalist Chris posted copies of the demo to Rebelles Européens and Rock-O-Rama Records. The French label offered WAY a record deal almost immediately, which Chris declined, even though he had not heard back from ROR. He was confident ROR would come through with an offer. Eventually they did after weeks of constant chasing by Chris. Herbert of ROR faxed through a contract in German, which the band signed immediately and returned. Little did they realise the consequences of what they had signed.

Within a month of signing the contract, WAY recorded an album for ROR at a local studio called Square Bear Sounds in Alsip. The album was recorded and mixed in five days at the cost of \$1,372 which ROR funded. The album featured a new bass player by the name of Skinhead Mike, who had replaced 'Davey' at short notice when he left the band before it went into the studio for a shot at becoming a professional skateboarder. Chris did not blame him for wanting to better himself.

Called *Walk Alone*, the album was released in 1992. Numbering 12 songs, one is a pointless instrumental and one is a Skrewdriver cover version, 'White Power' with reworked lyrics for all Americans and, in particular, their Chicago fans:

What do we need? White Power! For America White Power! Today White Power! For Chicago Before it gets too late

The album is not musically gifted, except for 'Go Away' and the brooding 'Open Your Eyes,' but the lyrics are truly angry and hard-hitting. The album starts with their anthem, 'White American Youth,' about the White shaven-headed warriors of the street. 'Martyr' is a tribute to Robert J. Mathews who 'never ran from the red beast.' 'Amerikkka for Me' really needs no explanation. 'Odin's Court' extols the virtues of Odin, who is thanked on the back of the album cover 'for the wisdom bestowed upon us.' 'White Pride' deals with the great scandal of the Holocaust.

The holocaust was a fucking lie
Because six million Jews could never die!
There's white pride all across America
White pride all across the world
White pride flowing through the streets
White pride will never face defeat!

'Happy Death' was about 'the SS and how they spread fear.' 'Open Your Eyes' is a call for unity because 'the future will not be ours if we don't unite soon.' 'Rights of the Abused' is about the power struggles between teenagers and parents.

The band never received free promotional copies of the album nor a single dime as royalties from ROR. Unknowingly, they had signed away 'one hundred percent of the rights to their recorded music in perpetuity to the label.' No wonder they were left feeling angry and foolish! To save face, Chris scraped together the money to buy 50 copies at the wholesale price which he then sold on to friends at cost.

WAY managed to play a number of gigs. Their first live concert was in May 1991 at a birthday party at the Barn, a community centre in Blue Island. Their second show was in the living room of a fellow skinhead's home which was interrupted by some SHARPs who 'were put in their place.' Chris wrote:37 'I swung around and came face to face with April Crenshaw. She and her husband Jerry were the leaders of SHARP in Chicago, but he'd run off and left her there to fend for herself. She read the rage in my eyes... I'd never hit a girl, but she needed to learn a lesson. So instead I tore her SHARP patch from her bomber jacket. My trophy. Better than drawing blood.' He then made her take off and hand over her DMs to him in a 'final recognition of her defeat.'

Christian Picciolini, page 169, book *Romantic Violence* (Goldmill Group, 2015).

The best WAY gig was with B.F.G. on Saturday, 5 October 1991 at the Ice Pick, Muskegon, Michigan. The band fell apart soon after the gig which had left the guitarist shaken up after he was accosted by a skinhead for his long hair. The band did not get to record their planned new album with nine new tracks.

After learning that B.F.G. was due to play in Germany which would make them the first ever American White Power band to play Europe, Chris decided he wanted to be part of this historic occasion. He formed a new band, which he named Final Solution after the old Chicago band of the same name. Even so he wrote to Clark Martell in prison, asking for permission to use the name and received his blessing. This time every band member was a skinhead. The two guitarists were from the Indiana Hammerskin crew. The drummer was a friend of the guitarists. Mike from WAY was on bass. Over the next three months Final Solution played all over the country in preparation for the German concert, which he had muscled in on without any resistance whatsoever.

In July 1991, Bound For Glory released their second album, *When the Hammer Falls*, through Rock-O-Rama Records. Recorded in January of that same year, the band consisted of Joel on vocals, Ed on guitars, Carl on bass and Dan on drums. This time the sound is more rock and so reminiscent of the best that late-'80s Brutal Attack had to offer, although the inclusion of a rather self-indulgent instrumental has to be questioned. Moreover, the lyrics are better crafted than those on their debut album. Again they deal with Vikings and Viking legend, white heritage, white unity, white revolution against Communism, Capitalism and Zionism, as well as the bombing of Dresden in 1945, which remains one of the most controversial episodes in the history of the Second World War.

Between 13 and 15 February 1945, the British and American Air Forces launched a series of devastating raids on the German city of Dresden. The historic centre was destroyed in a massive firestorm and an estimated 25,000 people were killed. A memo issued to airmen on the night of the attack said:

Dresden, the seventh largest city in Germany and not much smaller than Manchester is also the largest unbombed built-up area the enemy has got. In the midst of winter with refugees pouring westward and troops to be rested, roofs are at a premium, not only to give shelter to workers, refugees, and troops alike, but to house the administrative services displaced from other areas. At one time well known for its china, Dresden has developed into an industrial city of first-class importance.... The intentions of the attack are to hit the enemy where he will feel it most, behind an already partially collapsed front... and incidentally to show the Russians when they arrive what Bomber Command can do.

Churchill subsequently distanced himself from the bombing, even though he had always supported the strategic bombing of German towns and cities, including Dresden! 'A number of factors have made the bombing a unique point of contention and debate. These include the beauty of the city, and its importance as a cultural icon; the deliberate creation of a firestorm; the number of victims killed; the extent to which it was a necessary military target; and the fact that it was attacked toward the end of the war, raising the question of whether the bombing was needed to hasten the end.'

The album was well-received by both sides of the pond. One review read:38 'The record is very hard and loud. If you don't like straightforward lyrics this isn't your kind of record. Some outstanding songs are "When the Hammer Falls," "Aryan Nations" and "Call to Arms." These guys really say it the way it is. As my brother said, "They're every Sharpie's nightmare." Look for out their new album which should be available soon.' On Saturday, 5 October 1991, Bound For Glory, Rival and WAY played a successful show at the Ice Pick, Muskegon, Michigan. That December the band started to record their third album.

Fanzine On the Frontline #1, 1992.

Rock-O-Rama Records also released in 1991 the debut album by No Alibi from Buffalo, NY. The band formed in 1986 but found things hard going because of their skinhead following and their beliefs. Nevertheless, they played with some big-name bands at the time such as Agnostic Front, Warzone, Cannibal Corpse and Youth of Today! Guitarist Chris Gawlick explained:39

Interview with Chris Gawlick of No Alibi, RAC Magazine #5.

In 1986 when we started there was no skinhead movement in the States or in our town. We were all WP and listened to Skrewdriver, Brutal Attack, Carnivore, etc. ... But the 'skinheads' that pulled the crowds 300+ people were red bands like

Warzone, AF, Biohazard, etc.... It was a decision we had to make and to this day I feel it was 100% correct. We played with these bands to give white folk an alternative to the red poison of the 'skinheads.' If we [had] played out alone we would have [had] five people at the gigs... After every show we played, more and more WP people started coming over and thinking this is great! This built us a following! We had to start from ground zero mud land and bring the true Skinheads out.

A well-received demo brought No Alibi more attention, including that of Herbert of Rock-O-Rama Records, who signed them up. They were very honoured to be on the same label as Skrewdriver, Brutal Attack and BFG. The band recorded an album for ROR. Brian Kirchner was on vocals, Chris Gawlick on guitar, Doug Bless on bass and Scott Wilson on drums. By now, three of the band had grown their hair out. Their sound was more hardcore than Oi with a hint of metal. The guitar sound is chunky, bold and brash. Indeed, according to the guitarist, 'Believe it or not I added seven tracks to 'Wickedness' and five on 'Knocked For a Loss'!' However, he still feels that the guitar sound on some songs needs beefing up. Anyway, No Alibi wanted to do something different and stand out, which they certainly achieved! As for the lyrics, guitarist Chris Gawlick once revealed:40

Interview with Chris Gawlick of No Alibi, fanzine *On the Frontline* #2, 1993.

They deal with National stands such as in songs 'Invincible Empire' and 'U.S. of Oi' to fighting songs such as 'Smashed to Bits' and 'Knocked For a Loss,' to personal songs such as 'Back on Track' and 'Short End of the Stick' that deals with getting down and pulling yourself back. Other tracks such as 'Night Patrol' deal with smashing the drug scum that tears down our city streets. 'Lion in the Path' or 'Hate For Hate' as it is sometimes referred to is a song about just that title. If someone gives you hate like the fat rats up in office that sell out the race you give them hate back ten times over. It is a vengeance song that tells you to give what you are receiving. The title of our ROR release Wickedness of Mankind is a verse out of the Bible basically saying that God was so disgusted about the people he had created that he killed them all. It's a lot what we want to do to a lot of people. So it fits appropriately. Songs like 'Bullets for Africa' our famine relief side says 'Bullets for Africa, bullets for Africa send them death not food instead of rice we'll send them a lead fucking bullet through the black head!'

Chris again:41

Interview with Chris Gawlick, 1999, grammar and English corrected.

When I do music I try to do it original as possible and not to copy off any band. I get a feeling for the song by thinking of something that would suit the feel of the song, for example on our first LP/CD from Rock-O-Rama Records *Wickedness of Mankind* we have a song called 'U.S. of Oi,' I got the riff and feel for that song by a backdrop we use on stage and the thought of truckers in America on the road alone in the night with a feeling of pride that pulls them on. I think of a riff that would describe this scene and put it to lyrics that fit. I'm very picky when it comes to these things as every one of our songs has very deep meaning to me and the band. The song 'Lion in the Path' on our first was made about me thinking of a lion mauling a fuckin' nigger or pathetic Commie bastard! Haha... Hence a fast

violent in-your-face short tune, if you listen close at the beginning, you can hear the deep lion's growl!

The lyrics to 'Lion in the Path' come courtesy of Ragnar Redbeard, the author of *Might Is Right* which was first published in 1896:

Hate for hate and ruth for ruth
Eye for eye and tooth for tooth
Scorn for scorn and smile for smile
Love for love and guile for guile
War for war and woe for woe
Blood for blood and blow for blow

Redbeard rejected equality as another myth. He believed that Anglo-Saxons were the superior race and excluded all Black, Jews, Asiatics and 'degenerate whites' from his class of supermen.

The album was released on vinyl and CD. Reviews were positive. The album was reissued by Diehard Records with full lyrics and bonus video footage of the band live in Buffalo, NY, 1993. Buy a copy now!

Rock-O-Rama Records was not done yet, also releasing the debut album by Detroit band the Rogues. This is all the more surprising because the Rogues were not a political band, even if two members of the band played in Rival at the same time. The Rogues had been around since 1989, releasing the *Get Out Alive* demo with six songs in 1990 on Force Majeure Records and a self-titled single with four songs that same year on the same label. The Rogues played upbeat, gritty Oi worthy of your attention.

During the summer of 1991, Nordic Thunder formed in the Baltimore, Maryland area to voice their political and racial views. Asked about their name, the band responded:42 'The reason for the name Nordic Thunder is because you tend to think of the sound of Vikings raging into battle when you hear the name "Nordic Thunder." We did not consider any other name.' The line-up consisted of Gary Delp (19) on vocals, Bob Huber (19) on guitar, Eric Simonson (17) on bass and Ryan Huber (17) on drums. Joe Rowan replaced Gary Delp on vocals. All were active members of the racial skinhead movement the Hammerskins and ran the Eastern Chapter. The band cited their influences as Midtown Bootboys, No Remorse, Brutal Attack, Legion 88 and B.F.G. A demo followed with six tracks: 'Skinhead,' 'Blood on Their Hands,' 'Behind the Wall,' 'True Heroes,' 'Shape Shifter' and 'No Guilt.' The band was rewarded with the prospect of an album on Rebelles Européens.

Interview with Nordic Thunder, fanzine British Oi #23.

1991 also saw more bands and more bands explode onto the nationalist and white power scene. There was Das Reich from Wisconsin who formed 'to spread the White Nationalist viewpoint and to awaken our youth to their heritage and the problems that face them today.' The band was named after a WWII German Waffen-SS Division. There was The Voice out of Philadelphia who took their name from the Skrewdriver song 'The Voice of Britain' which the band used to cover. There were five members in the band: Tracey on vocals, Jim on lead guitar, Craig on guitar, Mike on bass and Frank on drums.

Extreme Hatred

On 1 March 1992, Extreme Hatred formed in Orange County, California 'as there were no other bands in our area who were racially conscious and we felt the need to get our message out.' The prime mover behind the band was vocalist Martin Cox and this is the

I was born in Bellflower, California and I lived there for the first five years of my life. When crime became bad in our area, my father packed us up and we moved to Fullerton, California, where I grew up in a middle-class neighborhood called President Homes. I lived in Orange County all my life until I moved out in 2007. Once the cost of living and the Commie liberal politics took over, a once great state is now in ruins. I now live in Idaho that reminds me of how nice Orange County used to be growing up. The small-town feel is the best.

Fullerton was White and very conservative. Not many people liked the immigrants. The Mexicans lived in their own part of town, which they called FTT or Fullerton Tokers Town. The Mexicans were okay back then. They were respectful and nice. However, once their numbers began to flourish, mutual respect soon turned to hatred towards Whites. But, for the most part, I walked all over Orange County, heading out to punk shows where ever they were. Every weekend was a show some place. It was a lot of fun back then. A time I wouldn't change for a second.

When I was young music really sucked. Your choices were either Disco or the awful '70s rock. It seemed like you couldn't get away from this music no matter what you did. Then, around 1978–79, I came across a magazine with an article about the Sex Pistols. They were cussing in the interview and they were mocking the music industry and music scene. I was like FINALLY! Someone else understands how I feel. That same day, I went to Tower Records in Brea, California and found the *Never Mind the Bollocks Here's the Sex Pistols* record. I bought it and I was so excited. I played that record so much that in the end, I would put the needle on it, and it would just scratch across to the middle because it was so worn out. Once punk became somewhat popular, Tower Records dedicated a section to punk records. And this is where I became most familiar with all the bands from Orange County.

The first concert I ever went to was Black Flag and the Vandals at the infamous Cuckoo's Nest in Costa Mesa, California. That place was the hub of the Orange County Punk scene. I snuck in the back door with the singer from the Vandals, Stevo, and hung out backstage with him and the bands. The next couple of years were literally a blur of bands. Every weekend there was a show someplace. In Orange County, at the time, we had our own place. An abandoned skate rink called the Galaxy in Fullerton. It closed down when police pressure became too much for them to stay open. But they put on shows ever Friday and Saturday. And I think I only missed one or two shows in the three- or four-year run of it being open. I also would go to the Olympic Auditorium in L.A. There is where I saw some of the bigger bands play. The bands are countless that I was able to see. Every show was the best. It was a great time to be into punk rock.

Nationalism was just as important to the young Martin:

I was always into Nationalism. I was born with it in my blood. I always marveled and was attracted to that form of belief system. At an early age, I was into the Third Reich and the German military and their equipment. Punk rock, at this time, was very much right-wing. So having a Swastika painted on your jacket was just commonplace. I was never taught to be this way. It was something natural.

As a punk, I had an 18-inch mohawk. Everyone around town knew me as 'Marty Mohawk.' But I was one of the few punks that were allowed to hang around with the Skinheads. Simply because I shared the same belief system as

they did. I first shaved my head in 1982. I decided to shave my head because they were proving to be my comrades, backing me up in fights and always being there for me whereas the punks didn't back one another.

Asked what he made of the classic song 'Nazi Punks Fuck Off' by the Dead Kennedys, Martin replied: 'I personally think the song is okay. Originally, the song was about the jocks in school who thought they were punks. But the jocks had no idea how to be a punk. They would come to the shows and start fights and cause trouble for no reasons.'

Martin heard Skrewdriver for the first time in 1983: 'We were in a car and the song "White Power" came on. I thought, this guy is really into it. And that's cool. It wasn't until later on when I heard more of them that I actually started to like them.'

Such was the rivalry between gangs that Martin never went to see Youngblood play, even though they were local, even though they were skinhead and even though they were nationalists, if not national socialists. He explained:

Oh no, we never went to see Youngblood play. It was taboo for the group of guys we were with to associate with anyone from that band. Back in the day, my group, Der Order Skins were huge enemies with the LADS (L.A. Death Squad). And Lee Stewart was in the LADS. Here is a funny story about that. Lee and I used to hate each other on the streets early on (till this day, we still don't know why) but yeah, it was bad. Anyway, later on, my band Extreme Hatred was playing at Club Mesa in Costa Mesa and my drummer Scott came outside to meet me. He tells me, Dude, Lee Stewart is inside and he wants to talk to you. I was like, Okay. In the old days that meant we were going to fight. I walked in, and walked right up to Lee. He looked at me and we shook hands. And Lee said to me, either we drink together or we fight. I simply said, where's the beer bro? And Lee and I became the best of friends, going on to play together in a few bands. Amazing what Brotherhood can do.

Martin became a WAR organizer and appeared with Metzger on his *Race and Reason* cable TV show. In 1987 he was busted for illegal possession of firearms while driving away from an Aryan Nations conference. He gained notoriety when he appeared on the Oprah Winfrey show and said 'it's a proven fact' that Oprah and another black woman in the audience were monkeys. He was eventually thrown out of the studio for using profanity and threatening behaviour, prompting his fellow skinheads to march off the set 'chanting with their right arms extended in a Nazi salute.'43 Years later, aged 26 years, Martin came up with the concept of Extreme Hatred which eventually became a band:

Reported in Los Angeles Times, 5 March 1988.

Originally I wanted Extreme Hatred to be an organization, an army with a band fronting it all. We had a newsletter that we handed out for free or 60 cents if you subscribed. It featured all kinds of different information, from interviews to photos, all from different Skinhead and racial groups from around the country. Once the band started it took up most of my time and the magazine became the *Teutonic Times* and was taken over by someone else. The band became official on 1 March 1992.

I wanted to start a band that didn't care about being mainstream. We wanted to show the world, Yes! We hate you. Yes! We dislike you. And it was not a crime (yet) to be White. It seemed the focus at the time was the denial of the hatred that the media was accusing us of. And instead of turning away from the

media's name-calling, I embraced it and threw it back in their faces. I was sick of these media types faking it while the cameras were on. I'd seen how they really are off-camera. And they are real pieces of shit. They are real pieces of shit, trying to call me a piece of shit for what I have the right and freedom to believe in.

Our hatred was also directed towards those that refused to wake up their minds to what was happening around them and those that had put down their guns and refused to fight for their race and nation. But most of all our hatred was directed towards the U.S. government who had sold us out a long time ago.

The original line-up was me on bass and vocals, Scott on drums and Chuck Myers on guitar. I have known Scott forever, since the beginning really. And he has always proven over time to be a close friend and loyal brother. I knew he played drums before so it was automatic to pull him into the mix.

This was not my first band. In high school, I was in a band with some pals in La Mirada called Dead Preppy. We played two shows and that was it. Two of the band members moved out of state so that was the end of that project.

We thought of a couple of band names before settling on Extreme Hatred. One of the names we thought of was Hate Crime, but discounted it because we thought we might use it as a song title in the future. So we decided on Extreme Hatred as it seemed to fit our attitude, also because of the Extreme Hatred Skinhead Unit and skinzine in Orange County that subscribed to our beliefs.

Later Jason Ludwig was recruited on bass and Paul Smith took over guitar. Musically, Extreme Hatred was influenced by the likes of Ian Stuart, Skrewdriver, Battle Zone and Bound For Glory. As to be expected from a White Power skinhead band, they sung about race, nation and working class, which they considered to be the 'three most important things that make up a skinhead.'44 When it came to specific songs and their message, the band had this to say45:

Interview with Martin of Extreme Hatred, fanzine *On The Frontline* #2, 1993.

Interview with Extreme Hatred, fanzine British Oi #25.

'Race Riot... Let's Try It' is about how we won't be pushed about by non-white gangs. We'll stand and fight till the death to keep our race pure and supreme. 'Injustice' was written for the members of the Order and other comrades who are doing time solely because of their racial views. 'Hey' is about being a White Power skinhead and how no one is gonna change our beliefs. 'Judgement Day' was written about the L.A. rioting soon after it started. By no means do we support the cops in this case or any other. Skinheads have been beaten and harassed by the cops since the movement started. We have no support for the blacks and Mexicans that rioted...

That same year, Extreme Hatred recorded their first demo at Pulsar Studios in Placentia, California. They recorded nine or ten songs. At the time the band was pleased with the demo, but later they wanted better. They had a tough time selling them. Martin: 'We really thought we could sell them. But like everything else we do, we just ended up handing them out for free.' Four of the demo recordings would show up on the CD released by HCStreetwear.net, Extreme Hatred — Visualize World Hatred: The Best, The Rest and The Rare.

Extreme Hatred started to play live at a few parties around town. They opened Aryan Fest 1992, but they were without the services of Martin who was serving time in

jail. Neil, the singer of Storm Section, helped out and sang for Martin.46 Also, to quote the band, 'due to sound problems it didn't turn out so good.'

Extreme Hatred was booked to play with No Remorse two years later, but again Martin missed out: 'We were supposed to play with them at the Wisconsin show, the one where Joe Rowan was killed. We paid over \$2000 dollars for a four-day Amtrak ride to Wisconsin to play a show that we were told we were on the bill to play. We were told both by Resistance Records and our own record label, Phoenix Records, we would be on the bill and we would be taken care of once we got there. When we got there, we were promptly told by George Burdi that we were not going to play and that we can watch in the stands. It's a really long story about this trip, but in summary we didn't get to play, a great man was murdered on his 22nd birthday and we never got reimbursed or taken care of once we got there. Also, I went to see No Remorse in their hotel room in Wisconsin. I was pretty excited to meet Paul, but he turned out to be a stuck-up rockstar. I couldn't believe it. I ended up telling him his music sucked and he was a fag!'

The following year, Extreme Hatred recorded their debut album *Now is the Time* which was released by Phoenix Records in 1994. Martin: 'Our debut CD is what set us above most other bands at the time. We loved the mix before they mastered it. After they mastered the recording, it seemed to have lost its punch. Till this day, we don't know what happened.'

On 14 May 1992, Bound For Glory and Final Solution played a successful gig in Weimar, Germany with Kraftsclag, Martyrer, Wotan, Störkraft and Radikahl. Ed of B.F.G. said of playing the gig:47 'It was completely over the top, it was biggest and best concert we ever played. It was estimated at about 1300 people turned out. Our plane tickets over were paid by some German skins. The hospitality to us was purely excellent. Deutschland Über Alles!' Final Solution had a great time too.

Interview with Ed of B.F.G., fanzine Skinhead Power, 1992.

After the German concert, ROR offered Final Solution a record deal, which Chris declined. Once bitten twice shy! However, an album deal was secured with Rebelles Européens. An album was recorded, but it was not put out by Rebelles Européens. It was finally released on CD on their own record label Viking Sounds USA in 1995. 'Not long after, the band broke up.'48 For vocalist Chris, Final Solution did not have the same spark as WAY.

Christian Picciolini, page 248, book *Romantic Violence* (Goldmill Group, 2015). However, the date is questionable. Chris got Final Solution back together to play its farewell concert in 1993, which suggests that the band became a studio project for two years before finally breaking up after the release of the album in 1995, which the author does not believe. Another possibility is that the band broke up in 1993 and then got back together to record the album, which again the author does not believe. This then leaves us with the scenario that the band broke up after recording the

CD, which was either in 1992 or 1993, rather than after its release some two years later.

1992 was another busy year for releases by American and Canadian white power bands on Rock-O-Rama Records. The best was *Rise and Conquer* by Canadian band Cross, who were no more by the time the album was released. Before the release of their debut album, the band recorded two demos. The first was recorded with the original vocalist, Alaric Jackson, the owner of shop IXL in Toronto and Montréal. It featured two songs, one of which was 'Canada Rise Up.' The second demo called 'Armed Rebellion' with Paul on vocals featured all the same songs that made it onto the album. The band changed vocalist just before the album was recorded. Joining Sam on vocals were Mark on guitars, Thorsten on bass and Chuck on drums. While not exactly original, the grey cover of a mounted knight doing battle is glorious.

Rise and Conquer ranks alongside the first Indecent Exposure album: the songs are upbeat, melodic, tuneful and catchy with some great guitar solos. This album is guaranteed to have the toes tapping in no time and singing along to the lyrics! The music makes the lyrics all the more appealing and thought-provoking.

'Road to Victory' details the rise of nationalism across the globe, name-checking Jean Marie Le Pen and the Front Nationale, the British Movement and David Duke, once described as 'the most recognizable figure on the American radical right' who served the state of Louisiana in the House of Representatives from 1989 until 1992. According to the chorus:

We're on the road to victory our mission is crystal-clear We don't need third-world people and Jewish liars here Who'd ever think it would take so long to realise our deepest fear Straight down this path because victory is near

'Great Cross of Fire' is a humourous remake of 'Great Balls of Fire.' Starting with a rendition of 'Dixie,' 'Armed Rebellion' argues that democracy has failed to protect the white man, noting that 'police protection has become a joke,' but reassures 'militant patriots protect our kind,' thereby ensuring white survival. 'Waste of Life' calls for the death penalty for sex offenders and then rages:

The Black man came across the sea He brought us AIDS and sodomy We'll fight them hard and fight them well And on the streets we gave him hell

And ends with: 'We'll take the law in our own hands and kick him out of our country.' 'Nordic Warriors' makes a connection between the white warriors of today and the past who 'fought for heritage, not money, greed or fame.' 'Canada Rise Up' will fill with such overwhelming pride that it will make you wish you were born in the land of the 'red and white'! In stark contrast, the sombre 'Dying Man's Prayer' brings tears to the eyes:

There are times when I wondered and times when I've cried White man's dream is shattered when one of us dies And if you could tell me just what my life means Struggling trying to live my heart goes unseen

Now my time has come I'll make my last stance Fighting for the White race, my pride and my land If you ask me the question about how I feel Against lies and corruption my heart is so real

I wonder why I'm crying I know the end is near I'm not afraid of dying I have no regrets and no fears We pray for our nation, for our heritage we fight Although while I'm dying I can finally see the light

The album was met with universal approval.

Also released by Rock-O-Rama Records was the third album by Bound For Glory entitled *Over the Top* (RRR #133). The line-up was Joel on vocals, Ed on guitar, Carl on bass and new band member Eric Litaker on drums. Once again Bound For Glory went for a hard rock sound just like played by Brutal Attack. The lyrics were once again 'one of strength, pride and worldwide racial unity for the oncoming revolution we are facing against Communism, Capitalism and Zionism.'49 More specifically:50

Interview with Ed of B.F.G., fanzine *Final Conflict* #2, 1992. Interview with Ed of B.F.G., fanzine *Skinhead Power*, 1992.

'Over the Top' is about how the white youth are on the rise worldwide and this time we will win! 'Set Yourself Free' is telling people to awaken and realise that America and its so-called American culture is on its way to distorting and destroying all the pure and white cultures in the world and you must open your eyes from being a blind patriot and realise who your enemy is! 'Nothing to Hide' is about not pulling any punches and not trying to hide in public. You're a skinhead and you're proud, and you will never hide from this! 'The Good Fight' is about a skinhead comrade of ours, who was shot in the back by Mexican gang bangers! And the justice system has done nothing to get the filthy culprits!

'Fall of the Tyrants' calls for a White revolution to defeat the empire of a tyrant who rules 'with a blood-soaked hand' and return stolen gold to their rightful owners. Other songs, 'Stuka Pilot (Fight or Die)' and 'Like a Brother,' are pretty much self-explanatory. 'Victory Song' is dedicated to Terry Boyce and the C.K.A. [Confederate Knights of America]. After a dispute over a perceived lack of militancy in the Christian Knights of the Ku Klux Klan, former Grand Dragon Terry Boyce split from this group in 1989 to form the Confederate Knights of America. Boyce led his followers at demonstrations and inter-Klan rallies, maintaining a phone line whose weekly messages frequently advocated lynching. The CKA quickly developed ties to like-minded skinhead groups. The most important was SS of America, who provided security for CKA rallies. And yet, curiously, BFG guitarist Ed was not supportive of the Klan as a whole51:

Interview with Ed of B.F.G., fanzine The Raven #1, 1992.

I am not fond of the Invincible Empire of the Ku Klux Klan. I feel that that they contradict themselves. They are not fond of skinheads in the USA, yet they go to Europe and link with skinheads. These guys are the ones that still fly the treacherous American flag, they are also anti-NS. They're just too conservative. The good Klan is the CKA and the white berets, they're on the radical side of the Klan, the way the Klan should be!

Nationalist fanzines were full of praise for BFG's latest offering. This is one example of many:52 'This is the latest release from BFG and a very good one at that. The music is bit of a cross between white rock 'n' roll and metal. Not much different

from past BFG releases. My favourite songs were 'Nothing to Hide,' 'Stuka Pilot, Fight or Die,' 'Over the Top' and the best one being 'Bound for Glory.' It's available through the band... The next LP would not be on Rock-O-Rama Records.

Review, fanzine On the Frontline #2, 1992.

On Friday, 28 August 1992, RAHOWA played Toronto. The concert passed off peacefully. They played again on Friday, 13 November at the Roma Restaurant. Security was provided by a COTC Security Legion of 'White Berets.' Dave Irving was due to speak, but he had been deported earlier that day. The concert was cut short when militants of Anti-Racist Action stormed the venue.

Over the Labor Day weekend in early September 1992, No Remorse and Dirlewanger from Sweden played Aryan Festival 1992 held at a desert camp outside Los Angeles, California. They were supported by Extreme Hatred and CIS. TJ Leyden of the Western Hammerskins chapter of Hammerskin Nation organised the festival down to the very last detail53:

Leyden, *Skinhead Confessions: From Hate to Hope*, pages 88–89 (Streetwater Books, 2008).

Unlike the Napa area where the Aryan Woodstock had been shut down, I learnt that San Bernardino could do open-air festivals. I secured a million-dollar life insurance policy. I made sure I got every single permit needed and followed the law to a T — even down to the last portable potty. I used donations to create T-shirts. It took months and months, but we effectively worked out every detail, knowing where and how we had our rights and exactly how to operate so the cops couldn't touch us. The media was going crazy because we weren't letting them know a thing, unlike last time. Every controllable factor was put in place... In addition, I was smart enough not to get Tom Metzger involved. I knew that, like with Heick, he would try to take over and turn everything into a circus so he could get the media attention he wanted. However, I wanted the event to be successful and controlled, so I left him out of it. I knew all the laws and the rules.

Leyden secured a place out in the middle of the desert. His overplanning for every contingency was so meticulous that he was not tripped up at all. Bryon attended the festival and recalls:

NR played a great set keeping the crowd riled up throughout with songs like 'We Fly the Swastika,' people got in to that one waving the banner on stage, but 'See You in Valhalla' was definitely the crowd's favorite with everybody singing along. However, I think CIS stole the show, they were the only band that covered Skrewdriver if I remember right, and with Grant on vocals it was like having the real thing on stage, INTENSE! During and after their set Johnny (C.I.S.) engaged the crowed with a 'call to arms' in defense of Randy Weaver who was being attacked just at that time, reminding everybody of the war raging on. That next morning C.I.S. and those they inspired drove the 24 hours to Ruby Ridge to confront the FBI, while NR and D drove the two hours down to a studio to record their mini-LP – DESERT STORM, apparently convincing their driver (Ashely with ANP) to take a side trip by the Hollywood sign, according to Ashely it was a must-see for the NR boys.

Well over three hundred people came to party and listen to the music. One reporter turned up, but he was swiftly ejected by the organiser. The event proved a great success, but not financially. Leyden reveals:54 'The only thing that sucked about the event is that

we didn't make any real money. Everything was brought and paid for, and we made some profit off the shirts but not enough to pay for everything. We couldn't afford to pay the airfare for the bands that came from Europe. However, we were able to get them demo tapes of at least two songs to take back to Europe, and that helped reimburse their costs.'

Leyden, *Skinhead Confessions: From Hate to Hope*, page 90 (Streetwater Books, 2008). The book adds: 'Unfortunately Rebellious Europeans [sic] released their American soundtrack as soon as they got back [not true] and were quickly rated [raided?] and shut down by the French government. The racist message they were spreading was against French law.' The reason stated for Rebelles Européens closing down is quite possible.

Not much is known about skinhead band C.I.S., an acronym for Christian Identity Skins. The band was the musical arm of the Army of Israel (AOI), a White Power group based on Christian Identity. In 1993, Johnny Bangerter, the leader of the AOI, claimed that one hundred 'hardcore' members were living in southern Utah. Christian Identity is a Bible-based faith, which teaches that the white 'Aryans' are the true sons and daughters of Yahweh (God) and that the Jewish people are the children of Satan and that people of color are the beasts of the field, commonly referred to as 'mud people,' who, along with the government, will be destroyed in an apocalyptic struggle which will see Christ's kingdom established on Earth. The group regarded the Zion National Park in Utah as the new Jerusalem spoken of in the Bible.

More and more bands hoisted the flag of nationalism in 1992. Aryan formed in London, Ontario out of the ruins of Oi band Vacant Lot, who had landed and delivered a one-album deal with Rock-O-Rama Records. Vacant Lot 'could have went on to bigger and better things,' but bass player Griffin now wanted to follow in the footsteps of his icon Ian Stuart by playing in an overtly political band. Aryan was a three-piece and consisted of Griffin on bass, his brother Mike on guitar and former Vacant Lot bandmate Mike on drums.

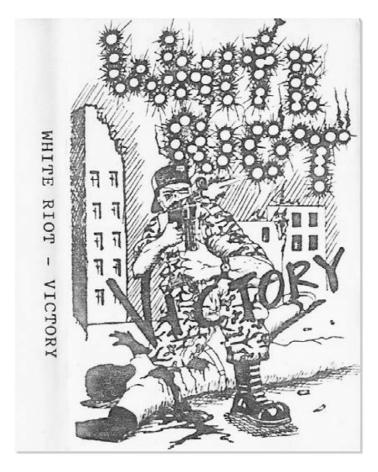
In the summer of 1992 Involved Patriots formed in Montréal, Quebec. The band comprised Ben on vocals, Stephen on guitar, Danny on bass and backup vocals, and Ian on drums. Danny and Ian were brothers. The band got together after the death metal band Danny played in broke up. This seems a rather strange choice of pathway for Danny but through the death metal band and his girlfriend at the time he had met and befriended a number of skinheads and become interested in National Socialism. It was Danny and Ben who named the band Involved Patriots: 'Ideas mean nothing without action, so we wanted our band name to signify that we were activists as well as patriotic to the White Race.'55 Some of their musical influences were Skrewdriver, Brutal Attack, Squadron, Vengeance and Bound For Glory, as well as 'the aggressive sound of some of the death metal bands.'56 Politically, Danny and Ben were proud members of the Northern Hammerskins (NHS).

Interview with Danny of Involved Patriots, magazine *Resistance* #8.

Interview with Danny of Involved Patriots, fanzine *Blood & Honor* #5.

Tragedy ushered in 1993 with the murder of Eric Banks, the former singer of BFG, by rival SHARPs in Portland, and a black cloud would shroud the New Year. The police said the killing was the culmination of a continuing confrontation between the victim and his companions and five anti-racist skinheads. The groups arranged to meet

to settle their differences on New Year's Day early in the morning. Words were exchanged. Both groups drove off. Eric and his friends were followed to a grocery store where their car was fired upon. Sat in the back seat of the car Eric was hit in the head by a bullet. His two friends rushed him to Portland Adventist Hospital where he was pronounced dead on arrival. Two suspects were questioned about the shooting and one of them, Thomas Tegner, was later arrested. Tegner was an ex-convict with a history of violence against women. The murder weapon turned out to be a semi-automatic SKS. A Hammerskins article angrily stated: 'We hold all 'anti-racist' skins, sharps and fence sitters as responsible for this!' Eric Banks, who was only aged 21, left behind a wife and a son. Later that month an Eric Banks Memorial Concert was held in Detroit, Michigan.



In the spring 1993 White Riot formed in Toronto when AJ and Dave left a hardcore band called Negative Response and teamed up with Steve and Greg. Steve sang, AJ played guitar, Greg bass and Dave drums. They cited their musical influences as old New York and Boston hardcore, such as Slapshot, DYS, SSD, Sick Of It All, Rest in Pieces... Later that year, White Riot recorded a demo entitled 'Victory' with four songs, 'Victory,' 'Strength in Numbers,' 'Stomping Time' and 'The Reason,' which was made available through the band and White Terror Records out of St. Paul, Minnesota. The demo cover is provocative, depicting a military-clad white man firing a

gun in the kneeling position with his back leg on the back of a black man lying prostrate in a pool of blood. The demo was advertised for sale in the pages of *Blood & Honour* USA, but the cover was toned down. Well-produced, the demo saw the band venturing into uncharted musical territory for the white power scene, that of heavy metal or death metal. The songs are slow, heavy and aggressive.

Nordic Thunder recorded their second demo with tracks 'Born to Hate,' 'Skinhead Bootparty,' 'Under Siege,' 'Fence Sitter' and 'White Riot.' Four of the five songs would appear on their forthcoming album. This demo was released on the CD reissue of their second album *Final Stand* on Final Stand Records in 2004.

Encouraged and indirectly supported by the organisers of the original *Blood & Honour* in the United Kingdom, *Blood & Honor* USA now appeared, operating out of a P.O. box in Garden Grove, California. Like *Blood & Honour*, *Blood & Honor* USA stressed that 'our production holds no allegiance to any political party or secular affiliations.' As echoed in other productions, they encouraged reader participation in the production of what they 'believe and hope will be a successful weapon in the fight for White Power.' *Blood & Honor* USA published at least five issues before it was overwhelmed by Resistance magazine.

Later still, Canadian white power band Odins Law self-released a demo in memory of Eric Banks. This four-piece comprised Kelly on vocals, Greg on guitar, Wayne on bass and Stu on drums. The demo features five songs: 'White Revolution,' 'Eric Banks Lives On,' 'Remembrance,' 'Eye For an Eye' and 'Back With a Bang' by Skrewdriver, which is faithful to the original version, albeit a little slower. This is a great-sounding demo. There's lashings and lashings of rampaging guitar, which just keep coming without the disruption of needless solos, which strongly suggests that the guitar player did not yet have full mastery of his instrument. Great bass work too. Sometimes the vocals are gruff and sometimes melodic. Their sound is reminiscent of Violent Storm and early Brutal Attack. The lyrics which can be made out are simple, straightforward and arguably pretty standard: fighting for race and nation, a willingness to fight to the death, white salvation, the only solution being a white revolution, and making race traitors pay. The pick of the demo is 'Remembrance' and 'Eye For an Eye.' This demo is a little gem. Future recordings would not sound the same. Odins Law hoped to play a concert in memory of Eric Banks which was being planned by the Canadian Chapter of the Northern Hammerskins. [The author does not know if this memorial concert went ahead.]

On Saturday, 27 March 1993, Bound For Glory, Rival, Stigmata and No Alibi planned to play the Marquee at the Tralf in Buffalo, NY, which was going to be shot on video for Rock-O-Rama Records. The concert went ahead and video footage was shot, although it was never released by ROR, which had enough problems of its own by then.

On Saturday, 17 April 1993, Nordic Thunder, The Voice, Aggravated Assault and Pale Face played an 'Adolf Hitler Fest' on a farm in Conyers, Georgia. The event was sponsored by the Aryan Resistance League, Aryan National Front, Aryan Sisters' League and the Christian Guard. It drew approximately 150 to 200 participants including representatives of skinhead groups such as Confederate Hammerskins, Eastern Hammerskins, Northern Hammerskins and SS Action. The rally proved to be the largest event of its kind ever staged in Georgia and one of the largest held in the entire country in 1993.

On Saturday, 29 May 1993, RAHOWA played an event organised by the White Nationalist Heritage Front at the Boys and Girls Club in Ottawa. After the concert, which was picketed by hundreds of Anti-Racist Action protestors, Burdi and Droege, the leader of the Heritage Front, marched their supporters to Parliament Hill.57 As they marched, they chanted 'Sieg Heil' and gave the Nazi salute. At Parliament Hill, Burdi

and Droege passionately addressed their followers. Burdi then led the White nationalists to the front of Hotel Chateau Laurier. Once there, Burdi charged across the street to confront the anti-racist protesters. One of the victims of that charge was Alicia Reckzin who later testified that as she lay on the ground Burdi kicked her in the face. Burdi was eventually convicted of assault causing bodily harm and sentenced to a year in jail.

Most sources state or imply that the concert was not disrupted. However, two sources disagree. According to the Toronto Star reporting on the conviction of Toronto neo-nazi leader Burdi, 'the concert was broken up by anti-racist protestors and the Ottawa police riot squad'. According to an anti-fascist source, the concert was 'shut down.'

On 6 June 1993, RAHOWA and Aryan played Downsview in Toronto. Following the concert, Jason Hoolans and two other skinheads went looking for trouble and kicked a Tamil immigrant into a coma, resulting in a state of partial paralysis. Hoolans' lawyer admitted that the attack was racially motivated and Hoolans himself told the court: 'I am proud of my achievements and proud of my country. I don't hold extreme racial views. I am proud of my race.' He was sentenced to four years in prison for aggravated assault.

Organised by Tri-State Terror, the American-European Unity Festival was held over the weekend of 23–25 July 1993 in Ulysses, Pennsylvania. On Friday 23, Brutal Attack, Nordic Thunder, Aggravated Assault and Das Reich played. On the Saturday, The Voice, Max Resist and The Hooligans, Bound For Glory and Brutal Attack played. On the Sunday, The Voice, No Alibi, Max Resist, and Brutal Attack closed the festival.

On Saturday, 14 August, Brutal Attack, Bound For Glory, Aryan, The Voice, Aggravated Assault and Max Resist and the Hooligans played Montreal. It was probably one of the biggest RAC events to date across the pond.

Later that year, No Alibi, The Voice, and Aggravated Assault played Buffalo, NY. [The venue and date are not known to the author.]

Excessive Force

Excessive Force formed in Toronto in July 1993. Frontman Mike said of the reasons that encouraged him to form the band:58 'I think, at the beginning, I was really interested in Aryan and RAHOWA because I went to so many of their concerts and it just really had me going on the idea. Then for a while there weren't many concerts going around and the only band that was playing was White Riot, so we decided to start something a little bit harder and more aggressive. We got into it because the scene was at a time when RAHOWA and Aryan were gone playing in the States. We basically wanted to pick things up again in the Toronto area.' Musically, the band was influenced by BFG, Nordic Thunder, Involved Patriots, Aryan and RAHOWA. Aryan and RAHOWA also influenced them when it came to writing lyrics because their lyrics were 'well put together with a solid meaning.'59

Interview with Mike of Excessive Force, *Resistance* magazine #8, 1996.

Ibid.

Das Reich — Triumph of the Will

One of the most important releases of 1993 was the CD album *Triumph of the Will* by Das Reich, which some argue remains one of the greatest American National Socialist

skinhead albums of all time. The album was recorded between January and March 1993 and released later that year by White Terror Records out of California. The line-up on the album was Paul on vocals and guitar, Kory on bass and Dave on drums. The cover is a famous woodcut illustration of a German Army Corporal by Georg von Sluyterman von Langeweyde (1903–1978). This album screams Skrewdriver all over it, from the diverse and oddly compelling mix of ballads and hardcore rock to their choice of cover version. There are ten songs in total. Some have a genuinely good tune. The lyrics are of more interest, though. This band did not fence-sit! The nationalist and racist lyrics are vicious, provocative and confrontational.

The album starts with 'Die Fahne Hoch' ('The Flag on High') which are the opening lines to the Horst-Wessel-Lied. 'Which Way White Man' urges white males to take up arms: 'White man wake up/Fence sitters we can't afford/In the name of the Reich, the White man's fight/It's time to take the sword.' The fight for race and nation and against Zionist occupation continues in 'We Will Keep Fighting.' 'Stukas Over D.C.' snarls with contempt: 'There was no Holocaust but there is one coming/Fire up the ovens!' 'The Ballad of Earl Turner' praises 'lone wolf' Earl Turner, the main character in William Pierce's white supremacist novel *The Turner Diaries*:

Earl Turner, your deed was a success Nuking all the feds got us out of a mess Even though it was written in pure fantasy Today we're all living in the Turner Diaries

If violence is what it takes then we'll give you more
Oh the system what a shame
The Jews behind it are the ones to blame
Oh Earl Turner you are in our hearts
We will give our race a brand new start

Earl Turner, you saw it all through Battling a system run by traitors and Jews Some people think our movement is just a big joke But we will last laugh on the day of the rope

'A Gun in My Hand,' which the band thought might be viewed 'as being very seditious,' starts:

I'm standing in a world with a gun in my hand
I'm standing in a foreign land
Thoughts for tomorrow and actions for today
Alone with a gun in my hand
I understand what I'm fighting and what I'm fighting for
But the system keeps pushing me more and more
You don't think that we're serious don't think we'll fight this war
Well here I am with a gun in my hand

The end of the song mentions martyr and hero of the white race Robert Mathews:

From a seaport's piers I see Bob Mathews' tears Our borders why are they all unmanned? They're violated every day and the foreigners are here to stay It makes me shine this gun in my hand

I'm sick of paying taxes when I see no action Foreign aid is choking our land My people live in frustration in this plutocratic nation I think I will shoot this gun in my hand

The song is subtitled '88 Lines and 14 Words.' No other comment is necessary. 'Other Losses,' which is discussed elsewhere, 'tells how the Allies butchered German soldiers after World War II.'60 The album finishes with 'Voice of America' which is a cover of 'Voice of Britain' by Skrewdriver. W.A.R. could not praise this release enough: 'Inspiring in every way. Listen to this album one time and you will be hooked. Incredible range and musicianship with all of the racial power and pride that one could pack into a compact disc. It opens with Horst Wessel's march, the anthem of Nazi Germany, and the rest of the album stays true to the brilliance and power of its inspiration.' Overall, this is a great album, but the greatest? The jury is still out.

Interview with Das Reich, fanzine Blood & Honor #2, 1993.

White Terror Records also released *White Terror Compilation Number 1 Declaration of War* featuring the Midtown Bootboys, Storm Section, Bound For Glory, C.I.S., Extreme Hatred, Hammertown and Fight For Freedom. Extreme Hatred had three tracks on the CD: 'Race Riot,' 'We'll Fight' and 'Judgement Day.' Martin said of his contribution:

Oh those were recorded especially for that CD. We did those recordings at a Garden Grove Christian studio called Salah Studios. I can remember I was super sick with the flu that day of the recording. I was told to heal up before singing. I just said fuck it, let's go. I downed some honey tea and knocked 'em out. White Terror was a great thing when it started out. I put a lot of my time and effort into helping Jason out with it. But when you work with someone that simply doesn't even care about himself enough to do a successful business, then it was time for me to move on

Extreme Hatred present three tracks of metallic hardcore, the pick being 'Judgement Day' with a long intro that sets the mood for the rest of the song.

The inclusion of Fight For Freedom (or FFF) remains a mystery. Fight For Freedom was a notorious Nazi hardcore punk band from San Fernando Valley, active from 1981 to 1983. The front man was Richard Yapelli Jr. The other band members are not known or have been lost in obscurity. They played melodic West Coast hardcore similar to their hardcore contemporaries. However, their lyrics set them apart from the other bands. 'Their lyrics reflected the hardships of being a White minority, political themes such as their admiration for National Socialist-era Germany and the importance of changing the direction their nation was heading in before it's too late.'

Yapelli Jr., the lead singer, described as a 'student of the Third Reich and military tactics,' formed a gang of like-minded individuals around him who had to adhere to a four-part code he had authored: 1. Be yourself 2. Live your own life 3. Fuck social values 4. Fight for freedom. Even a police spokesman was forced to admit that Yapelli proved 'charismatic' as a gang leader. This gang, also named FFF, brought chaos and violence to an already violent underground scene. The violence escalated. Consequently, by 1983, the band was banned from every venue across Los Angeles County. This probably spelt the end of the band, not the street gang who grew in numbers and eventually gained the reputation of being one of the most dangerous and feared gangs in the Los Angeles area.

The band was thought dead and buried, but, remarkably, in 1989, Fight For Freedom released an album on cassette which had been recorded in August 1988. The band is listed as Stuka on vocals, Stine and Fritz on guitar, Durham on bass and Mickey on drums. Yapelli Jr. did not sing. On the tape inlay the band thanks, among others, Skrewdriver, Tulsa Midtown Bootboys, CASH, American Front, SS Action Group (Detroit) and 'the L.A. Underground scene we helped to destroy.' Called *Ganglife*, the album featured eight songs, including the two that ended up on the *White Terror* comp CD some four years later, 'The Truth' and 'March of '42' played to the well-known melody of 'When Johnny Comes Marching Home.' 'March of '42,' which has the most extreme lyrics on the tape, concludes:

You hear the sound of the troopers' feet?
Sieg Heil! Sieg Heil!
They fight the fight in every street
Sieg Heil! Sieg Heil!
With honor and dignity the Axis tried
Our hands are raised as you wonder why
And we all Sieg Heil! as Hitler comes marching on...

Where were you in '42 when there was no place for Jews? People dying in the streets just because of their beliefs Hitler was the only way Why isn't Hitler here today? Holocaust, the time is now Aid of Hitler shows you how Where were you in 1942? No more Jews in 1992!

The author does not know how a defunct band came to record some five years after breaking up and how two songs from that recording were released four years later. That would make for interesting reading!

This compilation CD also includes two songs from the Midtown Bootboys, 'Set the Prisoners Free' and 'Bang, Bang,' which were probably lifted from the 'Bootboy 88' demo because two band members were still languishing in jail. Musically, the songs are raucous guitar-driven Oi with absolutely no thrills whatsoever with gruff, glass-chewing vocals. As for the lyrics, 'Set the Prisoners Free' calls for the release of incarcerated members of the Order and vilifies God's 'chosen race.' 'Bang, Bang' is violent and racist, and probably explains why the Midtown Bootboys were so revered at the time and why they continue to be some 25 years later (and it's not because of their musical prowess):

All my neighbors are in the street Waving their fists and stomping their feet Niggers just hit this side of town My property values have just gone down

BANG, BANG - WATCH 'EM DIE WATCH THOSE NIGGERS DROP LIKE FLIES (x2) BANG, BANG, BANG, BANG

This melting pot has just boiled over! But who the fuck is staying sober? I'm second-class because I'm white My gun makes me first-class tonight!

C.I.S. rock out with crazy vocals and some mean guitar riffs. The guitar solos on 'ZOG Will Pay' are wild and ridiculously over the top, but will bring a smile to your face. However, their sound lacks bollocks. New to the studio, the band should have focused on filling out their thin sound rather than the niceties of overambitious guitar solos. Anyway, if the former band members ever get to read this smallest of criticisms then please do not be disappointed because your contribution of three tracks to this compilation is a great taster of what the band had to offer live at that time and hints at much more to come.

There's not that much to say about the musical contributions from Storm Section and Hammertown other than mid-paced rock. They would be instantly forgettable if it were not for some of the lyrics, which are strong and offensive, particularly if you are Jewish or non-white. Overall, this compilation is solid enough. Clocking in at just 38 minutes, it could have featured a few more bands or more songs from the same bands. Nevertheless, it showcased what was stirring in America even if one of the bands was now defunct and two are filler or a poor afterthought.

Resistance Records

During the summer of 1993, aged 23, Canadian George Burdi founded Resistance Records to release material by his own band RAHOWA. What started as something small and quite personal continued to grow and grow as he explains⁶¹:

I felt artistic expression was more important for the movement than political organizing, and I had always had the most success with the band. A French label called Rebelles Européens had sent us money to record an album but then folded. So we had the disc recorded and had nobody to release it, and fate kind of pushed me to start my own label. I printed up some mailers and let people know. The intention was only to release Rahowa stuff, but I started getting demo tapes like crazy from other bands. I thought, hey, maybe I can release some of these as well. It cost only \$2,000 to record a skinhead band, and it was easy to flip the profits from one into the next one. Soon we had a magazine, five or six people working for us, and 12 or 15 bands signed. There have been all kinds of rumors about different people giving seed money to start Resistance, but in fact there was no one. We established a viable model that other skinheads could follow, and the whole music scene grew from that. We explained it to anyone who would listen. Suddenly, it went from a couple of white power labels to a couple of hundred. I'm sure many were just a P.O. box and a guy living at his mom's house, but it worked.

At first he operated out of his home in suburban Windsor, Ontario, and later moved his operation to Detroit, Michigan, thereby avoiding criminal prosecution under Canada's strict hate crime laws. However, there was more to his choice of Detroit:

That's what people always thought, and we weren't ignorant of that benefit. But we would not have put it in Detroit if it had not been for the involvement of [American COTC member] Mark Wilson and some other original people from the Michigan area. We were working jointly with COTC people from Wisconsin and Michigan, and the idea was to have a central location. Michigan was perfect because it was an equal distance between Milwaukee and Toronto.

Speaking to the *Toronto Star*, Burdi admitted that 'racialist' rock lyrics are replete with offensive words and images, guaranteed to attract the young and offend the old: 'Some of the music being put out is raw hatred. It is just so offensive, it is just so crude that it can't help but attract attention just by the sheer audacity of having the guts to be so politically incorrect.'

Burdi said that no matter what the Canadian authorities decide to do with their music — ban it or ignore it — it will sell. 'I invite the system to try to stop it. I invite them to, if they did ban an album, everyone would want to have it, and it would spread like wildfire in the underground. Music is fed on controversy. Ignore us and we get huge because we can develop unhindered. Attack us and we get huge because you create controversy and the youth want to hear us. Either way, we win.'

Burdi was right and he knew it. The market for White Power rock was phenomenal in the States and all too soon he would have a monopoly on it. He probably started the White revolution with RAHOWA *Declaration of War* CD (catalogue number CRA-001A), which had been recorded in December 1992. The line-up was George Burdi on lead vocals, Steve on guitar, Jon Latvis on guitar, keyboards, piano and backup vocals, Joe on bass and Myke S. on the drums. Jon Latvis, who composed most of the music for the band, also sang lead vocals on 'Triumph of the Will,' 'Victory Day' and 'Avenge Dresden.'

RAHOWA was a real melting pot of musical influences. George Burdi⁶²: 'Our musical influences are very diverse, which is strongly indicated when you listen to our album. Personally, I'll listen to anything that's White and is good. Our guitarist likes Slayer and Metallica. Our drummer likes Rockabilly, and our other guitarist likes Rockabilly and Oi! Our second album will be just as diverse sounding as our first, and I'd personally like to see diversity as our hallmark.'

Thirty-seven minutes long, this album is truly something different, from hardcore to rock 'n' roll, from rock ballads to folk, and more! Numbering 11 songs, some work, others don't. There's one surprising choice of a cover version, 'Solidarity' by the Angelic Upstarts, which was recorded live but the guitar work is horrible. The tune of Jerry Lee Lewis' classic rock song 'Great Balls of Fire' is stolen for 'Third Reich.' Some of the production is thin, the musicianship haphazard, and Burdi's vocals are sometimes off-key and strained on the high notes. The lyrics, which are reproduced in the booklet, are predictable and in the same vein as the new crop of white power American bands exercising their constitutional right to 'freedom of speech' on domestic produced releases, no longer 'shackled' by the anti-hate laws of Germany which ROR had to operate within.

If the album's title was not statement enough, 'White People Awake' declares the start of a racial holy war to save the White race and then comes out in support of the Church of the Creator:

A long time ago now, we were given Christianity But now we've awoken and we want creativity!

The following track, 'Triumph of the Will,' whose chorus urges the White man to 'stand, march, and kill,' also preaches the divine glories of the Church of the Creator:

Creativity will win our war We'll regain the glory of before Nothing's gonna stop this religious creed 'Cause creativity is all we need

'Fallen Hero' honours the memory of Brian Kozel, a Hammerskin and Creator, who

was killed by a gang of Mexicans while distributing Church material on September 15, 17 AC (1990), in Milwaukee, Wisconsin. His death is forever commemorated in the Creator calendar as Martyr's Day. 'The Trial' makes mention of another martyr of the White Race, Robert J. Mathews, who 'gave his life in sacrifice' to 'free our once White Lands.' The song also portays white, racial comrades as 'soldiers in the holy war,' encouraging them to 'stand tall, stand true' against the eternal Jew and to be prepared to 'pay the highest price' just like Robert J. Mathews.

'Third Reich' includes the rather unpleasant lyrics:

You kill all the niggers, and you gas all the Jews Kill a gypsy and a commie too You just killed a kike Don't it feel right Goodness gracious, Third Reich

Burdi would later admit he was ashamed he ever participated in singing those lyrics. If he could he would have made a personal apology to 'everyone who was ever affected by that song.'

'Exodus' warns the nigger, the left-wing race traitor and the hooked-nose Jew that their time is coming and they better start running, thereby triggering a modern-day exodus of all aliens from the 'promised land' of America. Again the song offers a religious solution to secure the future of the White race:

Klassen gave us what we need A powerful, religious creed And only through creativity Will the white race find salvation

'Avenge Dresden' laments the massive loss of life in this 'terrible holocaust' and makes mention of David Irving's fight to uncover the truth about that night in 1945. Some commentators have claimed that Irving exaggerated the death toll in Dresden for his own political ends. Then again, in January 1990, he gave a speech where he asserted that only 30,000 people died in Auschwitz, all of natural causes, which he claimed was equal to the typical death toll from Bomber Command raids on German cities. Similarly, in a television interview in November 1991, he compared the death toll in Dresden with Auschwitz when he said that 25,000 people were killed at Auschwitz, but that 'we killed five times that number in Dresden in one night.' And while on the subject of exposing the Jewish Holocaust as a hoax, the song concludes:

Don't tell me lies about the holocaust 'Cause I've got some news for you Don't tell me lies about the gas chambers 'Cause I ain't crying over no Jews

'White Revolution' and 'Race Riot' require no detailed explanation, repeating the sentiments of other songs. The pick of the songs are the ballads, 'Fallen Hero' and 'The Trial.' Overall, RAHOWA should be genuinely applauded for trying something different, but the album does have its faults as discussed. This is a highly memorable album, sometimes for the wrong reasons, but it's an album all the same that has to be heard to be truly believed.

Resistance Records also released albums that same year by Aryan, Aggravated Assault, Nordic Thunder and The Voice. The most important was the debut album *Born*

to Hate by Nordic Thunder (catalogue number CNT-001A). Although dated 1993, the album was not released on CD and cassette until the following year. Nordic Thunder was now a five-piece with Mike Tweed joining on guitar. The album features 11 songs, one of which is a Legion 88 cover. Well-produced energetic hard rock from start to finish, this album hits hard like a panzer division on the attack, leaving devastation in its wake. The guitars are loud and punchy. The drums keep pounding. The vocals are unapologetically aggressive and in your face. The lyrics, as to be expected, are angry, extreme and violent. The anger of being an embattled White man wanting to secure a future for his children spills over in 'Born to Hate':

But you'll never catch me shedding a tear For a nigger or jew, a commie or queer If it was up to me they'd all be dead Pull the trigger, put a bullet in their head

'Never Back Down' continues the fight against the corrupt system to keep 'our nation White' and argues 'When survival is at stake taking arms is a must.' 'My Honor, My Pride,' the album's standout track which is suitably stirring, promises that this 'White man on the street,' a skinhead who is 'loyal to my people, my race and family,' is willing to die to 'destroy the Zionist way and keep my land White,' even though he is 'cursed by my people and shunned by my kin.' 'United, White & Proud' celebrates different groups of skinheads across the length and breadth of America for leading the way to 'take our Nation back' to its past state of White dominance:

Skins in the Midwest shooting it out Showing all the niggers what it's all about Confederate skins are stabbing their trash United, White, & Proud — ready to bash

'Skinhead Bootparty' is in a similar lyrical vein, encouraging skinhead violence against commie scum, punks and baldies, and non-Whites. The blood will flow... It already had. 'Rising Above All' is basically a 'party political broadcast' on behalf of the Hammerskins, described as 'a noble breed of warriors' and 'an elite group of skinheads' who are fighting for a 'White Nation' and 'the future of White Children.' Again the Jew and the 'Zionist Occupation Government' are identified as the enemy to this skinhead brotherhood and the racial movement in general. 'True Heroes' honours Robert J. Mathews and the Order. He's described as the Aryan Robin Hood who 'stole from the Jews to support our cause.' 'Back to Valhalla' combines a short lesson in Norse mythology with the dramatic tale of a White warrior's battle to the death whose 'honourable death' on the battlefield promises him a glorious entry into Valhalla.

Overall, this is a great album, even genre-defining. The album was later reissued on CD and then as a picture disc LP.

The death of Ian Stuart was also greeted with shock among skinheads in the White Power scene. Few had met him, but that mattered not. They mourned and remembered the man whose music and ideals had influenced the paths they had chosen, their way of life and perhaps the bands they played in. They would never forget him. His contribution, spirit and music would live on. His tragic death had left *Blood and Honour* in England without its founder and backbone. Appeals to 'co-ordinate our efforts and work together under the *Blood and Honour* banner' were dismissed and ignored as Combat 18 stepped in. There was no such schism in North America. In fact, the White power scene was 'stronger than before.' There were more bands than ever before, releasing more albums than ever before and playing more shows than ever

before. Despite the death of Eric Banks and then Ian Stuart, truly 1993 was proving to be a real turning point for the cause in North America.

Any which way

On Sunday morning, 17 October 1993, Jay H, *Blood & Honor* staffer and head of White Terror Records met with John Metzger of White Aryan Resistance at radio station KNAC in Long Beach, California. They were there to discuss on air the racialist music scene with the host of KNAC radio's 'Pure Rock Talk-Back' show, Mike Stark. *Blood & Honor* continues:

Also joining them in the studio was Dave Castagno, publisher and editor of *Screamer* magazine. The most recent issue of Screamer (November '93) contains a six-page cover story entitled 'Hate Music: Lunatic Fringe or Cause for Concern?' which includes photos of Das Reich and No Remorse, as well as an interview with Jay H.

The radio program lasted approximately an hour and a half and included phone calls from local listeners all over the Los Angeles area. Most of the calls were positive... so much so that the host afterwards suggested that we had 'stacked the deck' in our favor by having our friends call in. (Of course, we'd never do anything like that.) The only problem at the station came in the form of a bomb threat which turned out to be a hoax. Several officers from the Long Beach Police Department had responded to the parking garage but left empty-handed.

Both the magazine and the radio interview featured our mailing address and Mr. Metzger was able to get his address out over the air as well as WAR's 'Aryan Update' number.

Unable to play venues made of bricks and mortar, many White Power skinhead bands resorted to playing 'desert gigs.' Byron recalls:

In '93 I moved to Arizona with friends and during that summer a few dozen skins came down from Vegas with the band C.I.S. A rally was held on the state capitol in full regalia and banners flying, it turned into a full march down the boulevard, and later that night a gig took place out in the desert on public lands. Again later that year (maybe the next) another desert gig was held in southern Utah, with C.I.S. and Frontline — both bands are Las Vegas bands, but by then most members lived in southern Utah. There's not much to say about these gigs, no noteworthy incidences, but I mention them because that was the common thing in those days in the southwest states, 'desert gigs.' Music and drink around the bonfire at night, target practice during the day, good times to be had for the combat-skinheads on the western front. AF '92 was a desert gig but on private property, but most of the time it was up to the local skins to scout a good site on public land and set up camp. One interesting thing about the Utah gig was that the local sheriff attended the concert, apparently to make sure the FBI did not stop the gig, as they threatened to do. In many of the southern Utah and Nevada counties the sheriffs were at odds with the Feds who always tried to trump the sheriff's authority over their own county. They certainty did not support the racialist agenda, but did support the rights of the citizen; this was the time between Weaver and Waco, and even the sheriffs were questioning the government's heavy hand.

Extreme Hatred also played this 'desert gig' and Martin recalls:

I do remember that show. That was a great time. I remember the trip out there. I remember the maps to get you there. Haha! It was one of those hand-drawn maps that said things like, when you see the cactus that looks like a fork turn left until you get to the boulder halfway onto the road and turn right ½ mile past that boulder. Till this day, I have no idea how we even made it there. But I remember the area was super cool. It was like a huge sound stage with concrete slabs, like it used to be a flood canal or something. The sound was outrageous.

And this is where we leave the story of the North American White Power music scene on the verge of a break-through, similar to what happened in the United Kingdom in 1989. Which way would it go?

To be continued...

ACRONYM/SLANG GLOSSARY

AFA - Anti-Fascist Action

ALF - Animal Liberation Front

ANL - Anti-Nazi League

AWB - Afrikaner Resistance Movement (Afrikaner Weerstandsbeweging)

B&H - Blood and Honor

BM - British Movement

BNP - British National Party

BUF - British Union of Fascists

CND - Campaign for Nuclear Disarmament

DMs - Doc Martens

GBH - Grievous Bodily Harm (A criminal charge in the UK. Equivalent to Assault and Battery up to Attempted Murder.)

ICF - Inter-City Firm (A West Hampstead football supporters gang)

NF - National Front

RAR - Rock Against Racism

IFL - International Fascists League

NS - National Socialist

RAC (sometimes R.A.C.) - Rock Against Communism

RASH - Red and Anarchist Skinheads

SHARP - Skinheads Against Racial Prejudice

SUS - Early 1800s law allowing British police to stop any person at any time if they were 'suspect.'

SWP - Socialist Workers Party

UDA - Ulster Defense Association

UFF - Ulster Freedom Fighters

WAR - White Aryan Resistance (U.S.)

YNF - Young National Front

ZOG - Zionist Occupation Government

Teds - Edwardians, Rockabilly music fans

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The authors would like to hear from friends and enemies alike. Some people may feel that their story has not been told; we are happy to correct this at a later date. Also the authors are interested in obtaining photographs and ephemera relating to the RAC scene, as well as copies of the following RAC/Oi fanzines, photocopies would suffice:

- •Boots 'n' Braces #1-3
- •British Oi #4-6
- •British Patriot #1, 3-5
- •Cry of Havoc
- •England's Glory #1-5
- •Fire and Ice #1-2
- •Hammer of Thor #1-3
- Impact
- •Last Chance #3
- •Le Rebelle Blanc #5
- •Patriotic Youth (all issues)
- •Pride of the North #1-2
- •Pure Impact #1-2, 4, 8-14
- •The Truth at Last #1-2, 5-7
- •*United Forces* #1, 3-6, 8
- •Voice of Britain #1-3
- •Welsh Leak #1-5
- •White Rebellion #2

•When the Phoenix Rises (all issues)

Disclaimer: The political views expressed in this book may not necessarily be those of the authors. No hatred is aimed at any people or races mentioned within, however, for realism when relating to certain events or situations, the authors feel some quotes from others will need be entered into the text to make the mood or feelings of those at said events or situations as true as possible. The authors must stress their own aversion to any acts of hatred or violence towards others. This book is a historical commentary, nothing more and nothing less.

BLACK METAL

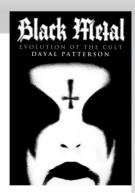
Evolution of the Cult

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"There are already some superlative books published on black metal... But none have documented the genre so comprehensively, with such detail." $\frac{1}{2} \left(\frac{1}{2} \right) = \frac{1}{2} \left(\frac{1}{2} \right) \left(\frac{1$

— Decibel Magazine

"It is an extremely diligent and well-informed publication that leaves almost nothing out of the history of the genre, containing many previously unreported facts and stories. This is no lazy collection of old interviews thrown together in haste. It is a modern masterpiece of the declining art of music journalism."

— Vice

Dayal Patterson has been following the black metal scene since the mid-1990s and writes and photographs for Metal Hammer and Record Collector magazines, and also contributes to The Quietus, Terrorizer and Classic Rock Presents, as well as writing biographies and liner notes for Marduk and Killing Joke.

LORDS OF CHAOS

The Bloody Rise of the Satanic Metal Underground

Didrik Søderlind 0-922915-94-6 404 pages \$18.95

Michael Moynihan The 2003 edition of LORDS OF CHAOS is revised and expanded, adding fifty new pages, detailing outbreaks of Black Metal crime in Finland, Germany and the United States; and includes the secret history of occult Rock, a new section on Varg Vikernes' promulgation of bizarre Aryan UFO theories, and material on the career of Hendrik Mobus, an international neo-Nazi fugitive. This award-winning exposé features hundreds of rare photos and exclusive interrogations with priests, police officers, Satanists, and leaders of demonic bands who believe the greater evil spawns the greatest glory.

> "The authors of Lords of Chaos clearly know the international Metal/Satanism picture and, largely through interviews, have brought information to light of which religion scholars as well as the general public ought to be aware... highly recommended.



"With Lords of Chaos Michael Moynihan and Didrik Søderlind paint a portrait of a fantastic realm where Satanism, neo-paganism and National Socialism energized a musical scene in which fantasy was actualized in the burning of medieval churches in Norway ...a uniquely valuable history of Black Metal music in general and of the Norwegian scene in particular as it is viewed by the participants themselves. Lords of Chaos is a compelling work deserving of a wide readership on both sides of the Atlantic."

- Dr. Jeffrey Kaplan, author of Radical Religion in America

"This definitive study of Black Metal bridges the gap between fans and students of music subcultures, avoiding the twin evils of fanzine hype and academic detachment. Wise, witty and informative, Moynihan and Soderlind have written a model genre study in an engagingly accessible style through which their deen understandings shine

Deena Weinstein, author of Heavy Metal: A Cultural Sociology

"An unusual combination of true crime journalism, rock and roll reporting and underground obsessiveness, Lords of Chaos turns into one of the more fascinating reads in a long time. This unpredictable collection of interviews, histories, quotes and anecdotes stares long and hard into the dark heart of the Satanic Black Metal movement and returns with a sober analysis on the subject.

To their credit, Moynihan and Søderlind manage to avoid both the frequent flippancy of the mainstream media as well as the backward bending apologizing of the counter culture press. For them, the world of Black Metal offers legitimate insights into art, ethics and politics, but they never forget just how strange these people are...

- David Thomas, The Denver Post

"A fascinating study in extremism... Lords of Chaos is the rare exception, proving of interest not just to fans of the genre, but also to any students of true crime, sociology, and cultism. This both intelligent and accessible book will definitely serve as the textbook on the black metal scene for years to come."

— Bay Area Music News

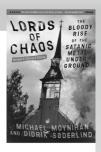
"Gripping stuff, a book about scary rock that is really scary."

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"Long the source of rumors, wildly exaggerated stories, and misinformation, the saga of black metal has finally been been chronicled intelligently and accurately [shows] the blood-red dividing line between the drama of antichrist superstars and the limits of human reality."

"A meticulously researched exposé... a fascinating read. If you thought the feuds associated with Death Row Records were a bit over-the-top, then take a glimpse into the dark corners of the metal underground."

— The Face



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